VOGUE

FEBRUARY 1, 1914
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST *President*

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JAN 24 1914

Make the Most of Vogue's Fashion Editors

Let Them Buy the Accessories of Dress

"TO be well hatted, well gloved and well booted is to be well dressed." You realize how much space Vogue gives to the accessories of costume; but, unless you know the New York shops as Vogue knows them, you find it hard to buy the things most appropriate to the occasion and most becoming to you.

Vogue will help you. On Vogue's staff are several who have been chosen on account of their knowledge of the shops and of what is demanded by women of discrimination; their duties require them to live, almost, in the shops. They know Fifth Avenue as well as you know the principal street of your own city.

The services of these women are at your command. Vogue tells you what they approve among the season's smartest offerings; having found what you want, Vogue's shoppers will buy it and see that it is properly delivered. In this way you can shop on Fifth Avenue *more* conveniently than you can shop at home.

Consider the accessories! Hats, shoes and gloves are as important as the gown — more important, even, for it is only in the little things that the leader of fashion distinguishes herself from her imitators. And when you find what will most become you, let Vogue buy it. This is even simpler than asking a New York friend to do the purchasing for you, because Vogue does it professionally and you put yourself under no obligation. Also it is apt to be more satisfactory, since Vogue knows the shops better than any woman — even the best informed — who does not, like Vogue's shoppers, give her entire time to it all the year around.

VOGUE SHOPPING SERVICE

FOUR-FORTY-THREE FOURTH AVENUE, NEW YORK

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

New Spring Models

English *Outing* Coats and Skirts

No. 22. **New Model Outing Skirt** with yoke, panel and patch pocket, of White Washable Cotton Eponge or Boucle Etamine. Lengths, 36 to 42 inches. Waist bands, 22 to 30 inches.....*Value* $7.50 **5.00**

No. 22A. Of White Gaberdine Wool Serge.....*Value* $9.75 **7.50**

No. 26. **New Model Outing Skirt** of Imported Washable Striped Ratine, tailored model with detachable Vestee girdle of self-material, kick pleat at bottom. Lengths, 36 to 42 inches. Waists, 22 to 30 inches .....*Value* $9.50 **6.75**

No. 26A. Navy, Black or White Serge.....*Value* $9.75 **7.50**

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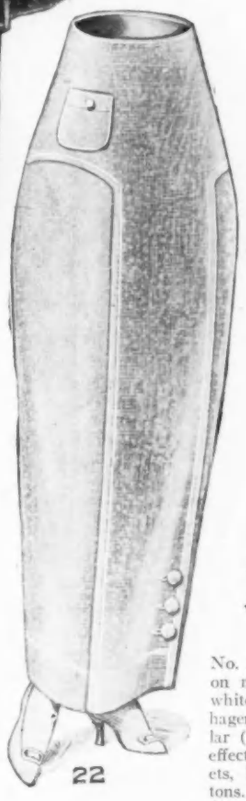

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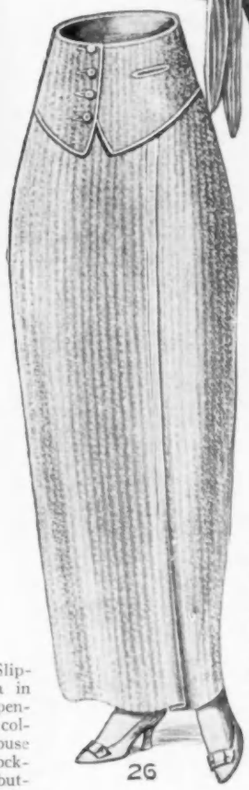

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No. 20. **Balmacaan Coat.** Slip-on raglan model of smart over plaid English coating; in tan, brown, green, red, navy or delft blue colorings, also black and white or brown and white hand woven Scotch homespuns; sleeves and body soft silk lined, convertible collar (can be worn with open revers), flat, mannish cuffs, side pockets, and horn buttons.
Misses', 14 to 20 years. Women's, 32 to 44 Bust.
Value $29.50 **18.50**

No. 24. **English Outing Coat.** Slip-on model of "Worumbo" chinchilla in white, Hunter's green, tango red, Copenhagen, black or gold. New Gladstone collar (can be worn open with long blouse effect), deep, set-in sleeves, panel pockets, hand-made corded loops and buttons. Misses', 14 to 20 years. Women's, 32 to 44 Bust. *Value*, $29.50 **19.75**

No. 28. **Dressy Outing Coat,** with new ripple flare and sash, of English corded velour in maize, moss green, tango, delft blue or ivory, with soft draped collar; facings and gauntlet cuffs of all silk duvetyn in harmonizing shades, also all white corded velour, lined throughout with soft silk. Misses', 14 to 20 years. Women's, 32 to 44 Bust.
Value $45.00 **29.50**

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SALES *and* EXCHANGES

Wearing Apparel

VERY large white India crepe shawl, heavily embroidered, deep fringe, would make wonderful evening wrap, $300.00, or will exchange for diamond ring of equal value. No. 306-D.

PURPLE and gold brocade afternoon gown, Worth model. Cost $185; sell $50. Black satin maternity suit, slightly worn. Cost $75; sell $25. Black crepe de chine maternity negligee, almost new, $15. $75 for the three. All size 36. No. 307-D.

FOR SALE: Dark blue winter suit. Very smart. Going south for remainder of winter. Size 34-36. Cost $50. Will sell for $25. No. 309-D.

FOR SALE: Imported waist of real filet and point de Venise lace over black chiffon. Size 36-38. Almost new and very handsome. Cost $80; sell $35. No. 312-D.

ON account mourning, will sell chiffon velvet evening dress, lace bodice, rhinestone trimming, size 38. Worn once. Cost $100; sell for $50. No. 315-D.

FOR SALE: Pink brocaded crepe de Chine evening gown. Worn three times. Very good condition. Cost $125; sell $60. Size 34. Blue brocaded crepe de Chine evening gown. Worn twice. Very good condition. Cost $125; sell $60. Size 38. No. 316-D.

FOR SALE: At a sacrifice, antique camel's hair shawl, beautiful design. No. 319-D.

ONE India shawl. Value when new $500; sell $25. Large shawl, black center, soft colors in border, brought from Europe 75 years ago, $25. Fine all silk shawl, heavy fringe, soft tan shade, 80 years old, perfect condition. No. 320-D.

GOWNS: White charmeuse with shadow lace, new, worn once, $40. Accordion pleated Nell Rose charmeuse, $25. Hand embroidered white crepe, $10. Sizes 36-38. This season's model rubber corset, made to order, $7.50. No. 321-D.

BEAUTIFUL Duchess lace robe with rose point insets. Large enough to make two modern gowns. No reasonable offer refused. No. 318-D.

VERY fine large rose point applique lace shawl, $500. 2½ yards fine rose point applique lace 2¼ inches wide, $20 for piece. No. 322-D.

BLUE charmeuse evening gown, skirt slit and draped, pointed train, waist lace over flowered silk. White tailored suit, imported doe skin cloth, suitable Southern wear, 38-40. Both new, all finest materials. No. 325-D.

FOR SALE: Very long India shawl, black camel's hair center. Cost $1,000 fifty years ago; will sacrifice at $150. No. 327-D.

FOR SALE: Black riding habit, 36, safety skirt, side saddle. Riding boots, size 5½. Derby hat. Entire outfit scarcely worn. Bargain. No. 331-D.

CLOTH of silver dinner gown with black velvet, imported. Cost $150; sell $27.50. Size 36. Other gowns this size. Blue soft wool coat, lined satin, size 40; new $10.50. No. 333-D.

FOR SALE: White crepe de chine at-home gown with shadow lace. Pink crepe and chiffon evening gown. Also pink crepe evening gown with gold. 36-38. All new in December. Broadcloth suit. No. 337-D.

FOR SALE: Handsome India shawl, two yards square, black center, in perfect condition, $450. Paisley shawl, white center, one yard, 32 inches, $100. No. 338-D.

Furs

GOING SOUTH, wish to sell following articles of fur just from furrier. All in perfect condition. Plain, mannish cut coon skin coat, size 38, $35. Cutaway baby pony coat, civet cat collar and cuffs, size 36-38, $50; cost $100. Raccoon skin muff and scarf, $20. No. 308-D.

FOR SALE: Black Hudson seal coat, perfect condition, worn but few times, size 42 bust; cost $250 last year; sell for $125. Will send on approval. No. 310-D.

FOR SALE: Short seal skin coat, size 38. Lined with brocaded satin, ornamented with three jeweled buttons, storm collar. In good condition. Price $50. No. 313-D.

BEAUTIFUL genuine chinchilla coat, size 42, full length and in perfect condition. Cost $4,000; will accept $1,000. No. 317-D.

WILL sacrifice account moving to Florida, one seal chinchilla scarf and muff, $50. One Hudson Bay sable muff, ermine lined snake scarf, $60. No. 330-D.

GENTLEMAN'S natural mink lined overcoat, Persian lamb collar, fine broadcloth shell, 42 chest. A-1 condition. Cost $400; sell $90. No. 334-D.

For Your Convenience—

DID you ever consider how eager many a Vogue reader is to secure the articles offered for sale in these columns? Letters similar to this missive written to us at sea, are frequent arrivals at the Sales and Exchanges desk.

On Board S. S. Mauretania,
December 4, 1913.

"Am arriving today. Would like to buy this fur coat (referring to attached advertisement from Sales and Exchanges). *Please put me in touch with the owner at your earliest convenience, and oblige ——"*

Scarcely had this note been received, before it had been forwarded to the owner of the coat. And the first step—usually the most difficult part of such a transaction—was quickly and easily completed.

Right here the clearing house value of the Sales and Exchanges Service proves itself time and again. Invariably, some reader has exactly the article for which you are looking and is only seeking the opportunity to get in touch with you. And, once you have found what you want, the rest of the transaction is simple indeed.

Equally valuable to you is the Sales and Exchanges Service when you seek to dispose of some article. Doubtless you would welcome correspondence with the reader who wants just the furniture, the furs, the silver, the numberless household odds and ends that some circumstance has rendered of no further use to you. Hundreds of readers have found the Sales and Exchanges Service a quick, convenient and satisfactory road to acquisitions long wanted—many probably are now seeking the things you have to offer.

You will find your little message in Sales and Exchanges well worth the dollar it costs to place it there.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)

2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications with Sales and Exchanges must be through the mails.

3. Send Vogue no money—wait until the other woman writes to you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost $1 for 25 words or less. Additional words, five cents each. We should have your message for the March 15th Vogue not later than February 10th.

Address all communications to

Sales and Exchanges Service
Vogue 443 Fourth Ave. New York City

Furniture

FOR SALE: A set of mahogany dining-room chairs, in perfect condition. The standard fiddle back design. Eight side chairs and two arm chairs. Cost $250. Will sell $150. Can be seen in New York City. No. 314-D.

HANDSOME three-piece set carved rosewood, $1,000. Single carved rosewood chairs, $150. Oil paintings, very old altar cloth. No. 324-D.

FOR SALE: A four-piece parlor set of carved rosewood, in excellent condition. No. 339-D.

Wanted

GOOD model lingerie dress, size 38-40. Also summer suits for boy of two and a half. Must be good condition and reasonable. No. 189-B.

SUMMER clothing of good quality, modern style and moderately priced. Grey suit, silk or linen dresses. Bust 38-40, skirt length 42-44. No. 190-B.

DESIRE willow furniture for living-room and porch. Must be very reasonable. Mention color, etc. No. 191-B.

TYPEWRITER desk and chair. Only answer if can be seen New York City. Give full particulars. No. 192-B.

Miscellaneous

BEAUTIFUL antique gold chain, with old emerald and pearl brooch and earrings—pendants, $125. Sent C. O. D. on approval. No. 311-D.

HANDSOME and quaint Italian necklace, $350. Bracelets, gold and black enamel, $10. Mosaic and gold brooch, $15. Large, genuine India shawl, $500. Marqueterie table, $250. No. 323-D.

HORSES and carriages for sale—Victoria coupe, game cart, spider phaeton, omnibus 4-in-hand break, sleigh-all by Brewster, fine condition, harness and robes. No. 326-D.

FOR SALE: Three magnificent Oriental rugs, new. And a beautiful collection of Oriental laces. No. 328-D.

A LADY wishes to take into her New England home a child or baby. Terms by the month or year, depending on permanency. No. 390-C.

FOR SALE: An Edward's mezzotint, nicely framed, of Baptista Tornabuoni, by Ghirlandajo, price $105. Also another Edward's of Sisters Faulkner, by Hoppner, price $40. No. 329-D.

FOR SALE: Pair Tecla pearl and diamond earrings, never worn. Cost $50; sell for $30. No. 332-D.

CHOCOLATE Pomeranian dog, 18 months old, very small, English born and bred, fine long pedigree, registered London Kennel Association. Cost $125; sell $100. Owner going to England, wishes to avoid long quarantine. No. 335-D.

EXCEPTIONAL apartment for rent, completely furnished—linen, silverware, kitchen utensils, etc.—all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines, 12 minutes from theatre and shopping centers. Excellent opportunity for visitors to New York. Can be had April 1st. References. No. 336-D.

Professional Services

PERSPECTIVE: Typist desires half day employment, February-June. She would act as companion at musicales, galleries, etc., and otherwise adapt herself to employer's needs. Interview Wednesdays, January and February. No. 374-C.

UNUSUAL opportunity for person wishing the services of a governess, chaperone, or companion. Good traveler. References exchanged. No. 391-C.

YOUNG woman of pleasing manner and ability wishes position in California hotel where she can develop a good position. No. 392-C.

WANTED: Position as saleswoman in some fine shop in California by young woman of experience and who understands what persons of good taste wish. No. 393-C.

YOUNG woman, artistic, musical and literary tastes, seeks position as companion where she would be given some time to devote to literary work. City or country. No. 394-C.

YOUNG Southern woman desires position as companion or governess for small child. No. 395-C.

OPPENHEIM, COLLINS & CO

34th Street—New York

Present Three Extraordinary Values in

Misses' Afternoon and Dancing Frocks

14, 16, 18 and 20-Year Sizes. Also Suitable for Small Women

Frock of chiffon taffeta, in white, Nile green, pale blue, pink, ash of roses, maize, tango and sulphur. Bodice of chiffon and embroidered net, as illustrated at the left.

12.75

Dress of chiffon taffeta, with new tier tunic and draped skirt. Bodice of chiffon and embroidered net. Crushed girdle of chiffon. Pink, maize, tango, green, light blue and white.

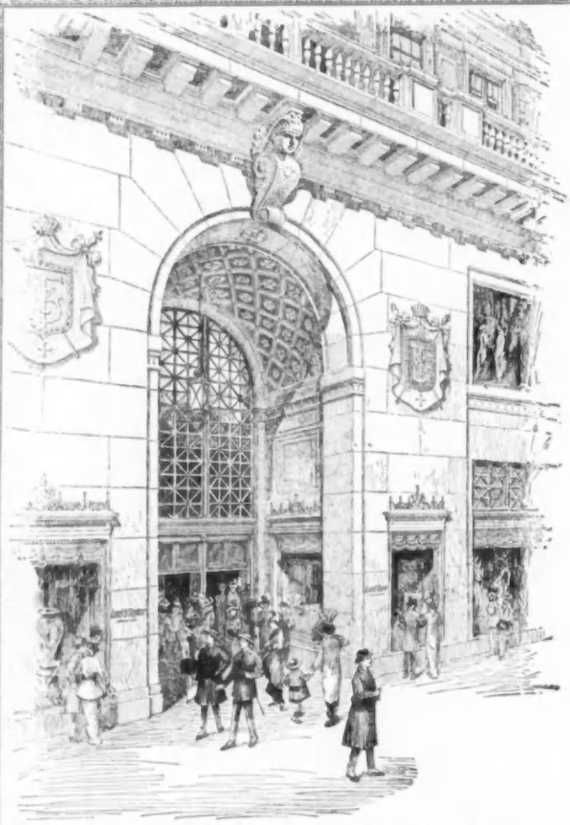
13.50

Dress of chiffon taffeta, in blue, pink, white, light green, rose, maize and tango. Waist of embroidered blone net, combined with taffeta, trimmed with cording and French roses.

15.00

OPPENHEIM, COLLINS & CO.	THIRTY-FOURTH ST.	NEW YORK
OPPENHEIM, COLLINS & CO.	FULTON AT BRIDGE ST.	BROOKLYN, N. Y.
OPPENHEIM, COLLINS & CO.	MAIN AT HURON ST.	BUFFALO, N. Y.
OPPENHEIM, COLLINS & CO.	BROAD AT WILLIAM ST.	NEWARK, N. J.
OPPENHEIM, COLLINS & CO.	CHESTNUT AT TWELFTH	PHILADELPHIA

In Cleveland, Ohio—after March First, Nineteen Fourteen



Main entrance to the new Lord & Taylor Store, Fifth Avenue, 38th Street, 39th Street.

America's First Store

BUSINESS has its temples of no less consequence than those dedicated to the arts and the sciences. In New York they are many—and magnificent.

The latest and most notable of these industrial landmarks is the new ten-story Lord & Taylor store, Fifth Avenue, 38th Street, 39th Street. It marks a new epoch in American storekeeping; it clothes its activities in a new dignity and a new beauty.

Just as the Metropolitan Museum and the great Public Library enclose and surround their treasures by a fitting and harmonious environment, so merchandise in this new store is housed and displayed in an atmosphere equally artistic, appropriate and significant.

This is as it should be. The commodities in which the store deals are among the first essentials of human existence and enjoyment. They make the house a home; they preserve and adorn life; they typify all human progress; they embody those conveniences and luxuries which are the choicest fruits of civilization.

Hence, in the new store, the visitor finds something more than service—something more than new and noteworthy provisions for comfort and convenience.

That something is a further development of the high ideals and quick perception of opportunities and responsibilities which, for 88 years, have made the name of Lord & Taylor synonymous with leadership in merchandising.

The store will interpret its own meaning—come and see it.

Beauty, Dignity, Simplicity

OUTWARDLY the store strikes a note of artistic simplicity, dignity and permanence.

Its beautiful facades are built of tooled Stony Creek granite and gray brick, with terra cotta ornaments and an Italian cornice of copper.

The public vestibules on Fifth Avenue, 38th and 39th Streets, as well as the imposing automobile entrance on 38th Street, are finished in Botticino marble and Travatine stone, with lofty, vaulted ceilings of Guastovino tile.

On entering the store the eye is struck by the remarkable width of the aisles and the cheerful, generous roominess of every section. Long vistas of majestic columns support gracefully curved arches and vaulted ceilings of Travatine, above rich, dark mahogany counters.

Lighting fixtures of exquisite design and in perfect keeping with the entire scheme of the Italian Renaissance, diffuse a mellow light of equal brilliancy from floor and ceiling—a light under which fabrics hold the same color values as in daylight.

All floors except the street floor are covered with soft, yielding Wilton carpet.

Safety, Comfort, Convenience

TWENTY passenger elevators of the plunger type have been specially designed and installed in this store. They are the safest, roomiest, most artistic and smoothest-riding elevators which engineers have been able to make. The doors are fourfold, opening to the full width of the car. The inside decorations are in the style of the Adam Brothers.

The building is fireproof, being entirely of stone, steel and brick, wood being used sparingly where no other material could appropriately take its place. Automatic sprinklers, with the new supervisory system and many other fire preventive measures, are in charge of a drilled patrol, led by a practical fireman.

Rookwood Fountain, Cut Flower Section, Balcony.

Corner in the French Salon.

One of the latest and most approved ventilating systems insures an entire change of air every seven minutes.

In accordance with the long-established policy of the firm, every possible effort is made to provide for the comfort, happiness and health of employees. To insure good health for the future a complete gymnasium has been installed under the supervision of a woman of wide experience. In addition to this is a completely equipped hospital under the supervision of three doctors and two graduate nurses. There are also adequate dining rooms and rest rooms for the employees.

The store is new; it offers to the public 600,000 square feet of display room for new stocks of unsurpassed variety, value and desirability. But the Lord & Taylor policy and method remain the same. The homelike atmosphere, the personnel of the employees, the liberal policies and fair prices remain unchanged.

Important New Sections

INCREASED floor space makes possible the addition of many new sections, including the following:

Pianos, Piano Players, Victrolas, Records and Music Rolls. This section occupies most of the seventh floor. No effort has been spared in securing, under able direction, the finest instruments in the world, and in providing and arranging every facility for the comfort and convenience of visitors.

Concert Hall. In connection with the Piano Section is a magnificent hall in which organ recitals by prominent artists will be given. Other musical entertainments are also planned.

Boys' and Young Men's Clothing. This section shows the best clothing from the various style centers of the world. Everything required in boys' and young men's apparel may be obtained here. A feature is made of young men's English clothing.

Automobile Apparel. A new section on the fifth floor carries everything in automobile apparel and accessories.

Toy Section. Now that more space is available, the all-year-'round toy section has been resumed.

One of the Restaurants—the Mandarin Room.

Candy. This section is located on the tenth floor. Candies made especially for and under the inspection of Lord & Taylor are delivered daily.

Cut Flowers. A beautiful cut-flower and plant section is located on the balcony at the rear of the first floor. This section is entirely finished in Rookwood Faience.

Barber Shop. The children's barber shop is on the fourth floor, and the men's in the mezzanine basement. The children's shop is an innovation which will be appreciated by mothers; Lord & Taylor house physicians and graduate nurses have hygienic supervision over these shops.

Dressing Rooms. For the convenience of customers, especially for men and women living at a distance from the city, several dressing rooms have been provided in the mezzanine basement.

Dining Rooms. Three large dining rooms are located on the tenth floor, opening on a foyer of French Caen stone with a richly ornamented ceiling in the style of the Roman Renaissance. One of the dining rooms is in the style of the Adams, with an immense Wedgwood dome in the center in grays and greens. Lovers of Oriental art will be delighted with the octagonal Mandarin room done in Chippendale. The walls of this very interesting room are panelled in antique mahogany with scenes from Gautier's exquisite little tale—"Le Pavillon Sur l'Eau." The dining rooms have a floor space of 15,000 square feet.

All the old Lord & Taylor sections will be greatly enlarged in the new store.

Samuel Lord and George Washington Taylor founded the firm of Lord & Taylor at No. 47 Catherine Street in March, 1826.

Street Floor Vista Showing Vaulted Ceiling.

As in the past, orders by mail from out of town customers will receive immediate attention and be filled with painstaking care and accuracy.

Lord & Taylor

New York

DREICER & Co
Jewels
FIFTH AVENUE at FORTY-SIXTH
NEW YORK

MIDDLE-WEST BRANCH
THE BLACKSTONE
CHICAGO

PEARLS
OF SUPREME QUALITY

JEWELS
OF THE HIGHEST
ARTISTIC EXCELLENCE

PRECIOUS STONES
IN DREICER FLEXIBLE SETTINGS OF PLATINUM

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One year, (24 issues) payable yearly in advance.....	$60.00
One year, (24 issues) payable monthly in advance.....	66.00
Six months, (12 issues) payable in advance....	32.00
Six months, (12 issues) payable monthly in advance..	34.00
Per Insertion, (minimum order 4 insertions) in advance....	3.00

Each space limited to 4 lines—about 25 words. Forms close one month and five days in advance of date of issue. Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Avenue, New York.

Antiques

BRASS AND COPPER ANTIQUES. Lamps, candle sticks, andirons, knockers, Russian Samovars. Many unique gifts from $1 up. Call or write. The Russian Antique Shop, 1 E. 28th St., N. Y.

A FEW CHOICE SPECIMENS of quaint pieces, together with true copies of antiques made of old woods. Hand made in our shops. Also repairing. William Birns, 70 W. 38 St., N. Y.

PRIVATE COLLECTION. Genuine Antiques. Hall, parlor, dining room and chamber furnishings. Write for appointment. Miss Charlotte Kibbe, 20 Walnut St., Springfield, Mass.

Art Galleries

FIFTH AVENUE ART GALLERIES 546 5th Ave. & 1, 3, 5 W. 45 St., N. Y. Tapestries, Paintings, Antiques, Art Objects. Write for catalog X. Goods sold at auction. Jas. P. Silo, Auctioneer.

Auction—Bridge—500

"RAD-BRIDGE" new "Ruffinish" Playing Cards, "Club Linen," "Velour" and "Basket Weave" Cards (patented) now come in both smooth and "Ruffinish." All in 4 colors each.

Red—Blue—Brown—Green— plain edge 25c per pack (Dozen $2.75); Gold Edge 35c (Dozen $4.00). Samples free. "There is no better 25c card for any game."

"RAD-BRIDGE" Life's Illustrated Pad. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad, $2.50 per dozen. Now comes in

New Cover by Blashfield of "Life" giving new Royal Auction (or Lily) table and condensed "Essential Rules" making pad suitable for Bridge and Auction or Royal Auction (Lilys).

"RAD-BRIDGE" sterling mark on Bridge Accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) brings our wallet of samples in addition.

"RAD-BRIDGE" goods are sold by first-class dealers everywhere, or will be sent direct, carriage paid on receipt of price. Dept. V. RADCLIFFE & CO., 144 PEARL ST., N. Y.

DALTON'S AUCTION BRIDGE, with many illustrated hands in Royals. Price, $1.60 postpaid. The best works on Royal Auction. Wycil & Company, 83 Nassau Street, New York.

LILLIAN SHERMAN RICE, 120 W. 72nd St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in 6 lessons. Private instruction. Also by mail. Tel. Col. 7160.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French plumes, a collarette or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

H. METHOT. French Feather Dyer and Dresser. Originator of the art of reconstruction. Old feathers made into new. 29 West 34th St., N. Y.

CAWSTON OSTRICH FARM, 500 5th Av., nr. 42nd St., N. Y. Exclusive Feather Shop of famous California Ostrich Farm. Highest quality plumes, moderate prices. Artistic recreating old plumes.

Books and Prints

ETCHINGS BY WELL KNOWN ARTISTS for wall decoration or portfolio. Start a collection. Increase in value yearly. For information address Art Bureau, 919 Beacon St., Boston, Mass.

Candies

UNUSUAL CHOCOLATES. The best ingredients and cooking make them different and better. Sent anywhere in "Dainty Hostess Boxes." 80c a lb. Emma Bruns, 8 East 33rd St., N. Y.

YE KYNG'S TOWNE SWEETES. Choice assortment of candy made from best materials, for all gifts. Prepaid 1 lb., $1.00; ½ lb., 50 cts. Hall & Bailey, Kingston, Mass.

BLACK WALNUT CHEWING CANDY— Home made. Fresh daily—delicious—2 pounds prepaid, $1.00. Sample, 10c. Harvey's Candy Shop, 1614 22nd Street, Superior, Wis.

China and Cut Glass

THE NEW "SUNSHINE CHINA" A bit of iridescent beauty for the tea table. Three piece tea set with two cups, boxed, $10. The Furness Studio Shop, 22 E. 34th St., N. Y.

A REGAL GIFT. "The Blue Bird for Happiness." A most beautiful cup and saucer. Rich royal blue, gold or silver lined, $10; opal lined, $7.50. Furness Studio Shop, 22 E. 34th St., N. Y.

"Multiplied Seven Times"

A SHOP in which no two articles are alike! On this principle, Mary G. Phillips founded her New York Studio of Things Queer and Quaint.

Such a place could hardly be anything but a wonderland of interest. Queer bits of jewelry, deftly woven baskets, alluring little Japanese prints, glowering gods from the South Seas—a combination of old and modern handicraft that brings together every art under one roof.

To call attention to this array of unusual merchandise was the problem that confronted Miss Phillips three years ago. Patrons must be brought to her shop—no catalog could ever be printed for her wares. Various mediums presented themselves and were tried with indifferent success. Then the "Shoppers' & Buyers' Guide" was suggested to Miss Phillips.

Just a year ago, she decided on a twelve-month trial. Now, after the most profitable year of her business life, she has written us, renewing her order with some rather interesting comments. Read them:

> "Despite the fact that the variety of my goods makes difficult mail order selling, Vogue has brought me wonderful results. Every dollar I have invested in Vogue advertising has been multiplied seven times in sales. I consider Vogue the most profitable medium I have ever used.
>
> "Out-of-town readers constantly write, asking for a catalog that, if published, would require revision every day. I have received as many as one hundred requests in one month. In answering these inquiries, I frequently make the acquaintance of a good customer. And when readers come to New York, they often visit my shop—to their satisfaction and mine.
>
> "So I am renewing my space in the 'Shoppers' & Buyers' Guide' because I am sure it will prove even more profitable next year than this."

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The Growing City

THIS shopping directory has been compared more than once to a "city of small shops." And, as the people are learning the convenience and satisfaction of trading in this miniature city, its population is increasing constantly.

So, you see, every increase in this city only proves that a greater number of readers than ever before are finding satisfaction and convenience through these columns.

While the shops steadily increase in number, also they increase in size—broadening their trade and enlarging their facilities for service to you. Each day brings progress, and the sooner you choose from this directory the shops that interest you most the sooner you will realize the tremendous possibilities of shopping through the "Shoppers' & Buyer's Guide."

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Travel

EUROPEAN TOUR. Small Private Party Sailing April 11, 1914, to the Mediterranean, 98 days, $1,000. Address, A. P. Pierce, 1480 Broadway, New York. Telephone 4260 Bryant.

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WILE-AWAY STEAMER BOXES.
A gift for every day. Contents selected for the individual. Prices, $5 up.
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Filled with fruit and surprises.
Daintily wrapped, $5, $7.50, $10 and $15.
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Unusual Gifts—Cont.

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WHY NOT engage in a profitable and congenial business. Our liberal offer has established hundreds of Special Shops. "Gift Folio" and information on request. Forest Craft Guild, 6 E. 39th St., N. Y.

THE EDITH ALLEN HALL cross-stitched linens, for distinctive wedding gifts. Breakfast and porch sets, individual set for breakfast tray, $6.50 up. 364 Bedford St., Stamford, Conn.

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2042 Fifth Avenue. Air and light of a country home, within fifteen minutes of the city center. Full, rounded courses of study, suited to individual requirements of Home and Day students.

THE DOMESTIC ART AND SCIENCE STUDIO. Miss Becker, a graduate of Teachers College, Columbia University, conducts this studio and makes a specialty of Private Classes in which Ladies and Misses are taught COOKING, HOUSEKEEPING, SEWING and MILLINERY in a thoroughly practical and attractive manner. For information address BERTHA M. BECKER, 150 West 80th St., New York. Telephone Schuyler 9925.

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HAVE YOU CHOSEN A SCHOOL FOR YOUR CHILDREN?

Vogue offers to help parents who have not decided where they desire to send their children to school, first, by publishing on this page, the announcements of America's best schools, and, secondly, by placing at their disposal the exact information and experienced advice of Vogue's school staff.

Read the announcements here listed on this page. Write to the schools that interest you — you may find exactly the school that you have been seeking for — but, if you do not, remember that Vogue has visited and knows well, most of America's very best schools. Address

VOGUE EDUCATIONAL SERVICE
443 FOURTH AVENUE : NEW YORK CITY

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Lord & Burnham Co.

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"Onyx" Trade Mark Hosiery

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an exclusively "ONYX" device, which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement.

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It is with real pleasure, then, and assured Confidence that we recommend to such women who read Vogue the following typical selections of moderately priced "ONYX" numbers.

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Practically all good dealers throughout America sell the full line of "ONYX" styles, but if your wants cannot be gratified at home—we will help you. Write to Department 1.

Lord & Taylor

Wholesale *New York*

Opposite is the cover of the February

VANITY FAIR

There are magazines about the Stage, there are magazines about Sports, there are Art Magazines and Fashion Magazines—but there is only one Vanity Fair!

See for yourself. Get a copy of the February number at the nearest newsstand. (You can't miss the Leyendecker cover.) Run through the pages and see if it isn't just the magazine you have long considered a delightful possibility.

If you like the great English weeklies—if you enjoy unusual photographs of unusual people—if you appreciate the lighter and more entertaining style in writing—if you are at all interested in horses and dogs and motors and golf—if you care for a good fashion department—and if you have been looking for a trustworthy guide to the best of the Theatre, Opera, Art and Letters—then you will like Vanity Fair. Frankly, we don't expect to interest everybody, and shall not try, but if you are one of those for whom Vanity Fair is edited, you will find it far more interesting than any other magazine.

Perhaps you already know Vanity Fair. Then you will be glad to learn that the February number is now for sale. All newsstands of the better class have it. Or, if you haven't yet looked through a copy of the new magazine, you will find this February issue a particularly good one to begin with.

25 Cents a Copy
$3 a Year

THE VANITY FAIR PUBLISHING CO., INC.
449 FOURTH AVENUE, NEW YORK

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VANITY FAIR

STERLING

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STERLING

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SILVERSMITHS

NEW YORK

GORHAM SILVER POLISH—THE BEST FOR CLEANING SILVER

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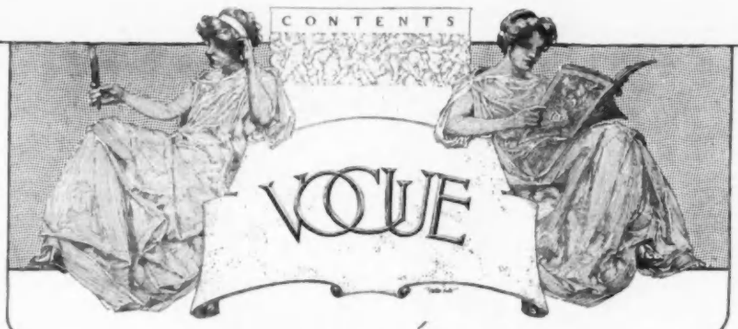
JAN 23 1914

With this number begins Vogue's

SPRING FASHION PROGRAM

A series of six great numbers on the new mode for 1914



The next Vogue will be the

FORECAST *of* SPRING FASHIONS

Number

Dated February 15

FEBRUARY 1, 1914

VOL. 43. NO 3
WHOLE NO. 992

NOTHING Vogue does is more carefully planned than its Spring Fashion Program. With this Dress Materials Number, now in your hand, begins the great series in which the new Spring mode, fresh from its makers' hands, is illustrated, and described. On page 109 are the titles and a brief description of the four numbers that follow this one. You who know Vogue well can read between the lines of this brief announcement; in your mind's eye you will already see the Spring Fashion Numbers in all their charm and helpfulness.

How much more interesting it is to write a magazine than to write a book! The tiresome word "Finis" never appears in Vogue; each issue looks forward to and is a part of the next. There is no pause. And especially in this season, when the new modes follow each other with the rush and unexpectedness of a moving picture, you can not be content with a single number. Therefore, unless you are a subscriber, use the coupon on page 109. It is placed there purely for your own advantage. We shall not know whether you use it, but you *will* use it if you are one of those forehanded persons who dislike leaving things to chance.

THE WARDROBE REFRESHED

How is your *winter* wardrobe holding out? Although the fashions of spring are already in the air, there are still several weeks in which you will wear the things you now have. Page 2 tells how they may be made to look their best—better than their best, perhaps, if you choose wisely. This is one way in which Vogue can be of immense help to you, not alone through the written word, but through the personal service.

INNOVATIONS

The old-fashioned jeweler used to cut diamonds with broad, flat surfaces; his idea was to keep as much as possible of the stone, even at the expense of brilliancy. The modern cutter produces a myriad of facets. This somehow reminds us of our constant effort to make Vogue more and more many-sided. Lately we have added new features; for example, the new fashion pages headed "The Other Side of Fifty." Last month, also, we began "What They Say"—an informal selection of topics of general conversational interest, chosen for her who has not leisure to study the magazines devoted to current affairs.

Watch for other innovations. When the inspiration arrives, there may not be time formally to introduce them before they appear in Vogue.

YOUR NAME ON OUR LIST

The annoyance of missing a copy of Vogue is acutest when one has previously ordered that copy. Notice in the next column a few words of explanation of the three weeks' notice that should always be given when a subscriber changes her address.

Cover Design by G. W. Plank
Sales and Exchange - 4
Mrs. John Astor—Photograph - 18
The Junior Member of the Fine Arts—Illustrated - 19-21
Upon a Winter's Day in Paris—Photographs - 22
Paris Fashion in Suspended Animation—Illustrated - 23-25
Paris Draws the Hair Line—Illustrated - 26
How Monte Carlo Keeps Lent—Illustrated - 27-29
Hats of Happy Extremes but No Medium—Photographs - 30
"Thumbs Down!"—Illustrated - 31
Skating at Tuxedo—Photographs - 32
As Seen by Him - 33
Imitating the Venus De Milo - 33
Miss Mary Cutting Cumnock—Photograph - 34
Humor and the Woman—Editorial - 35
A New Road on the Social Map—Part II—Illustrated - 36-37
The Garden Within Walls—Illustrated - 38
The New Order of the Lace Gown—Photographs - 39
Silks for Street Wear—Photographs - 40
Seen in the Shops—Illustrated - 41-42
Chiffons and the Lighter Silks—Photographs - 43
Woven of Cotton—Illustrations - 44
Smart Fashions for Limited Incomes—Illustrated - 45-46
New Triumphs for British Kennels—Illustrated - 47
Creating a Child's Size World—Illustrated - 48
The Younger Generation—Photographs - 49
Seen on the Stage—Illustrated - 50-52
At the Winter Exhibition of the National Academy—Photographs - 53
The Paris of Foyer and Stage—Illustrated - 54
What They Read—Illustrated - 55
The First Spring Millinery—Illustrations - 56
The Other Side of Fifty—Illustrated - 57
French Evening Gowns—Photographs - 58
Of Such Stuffs Shall Gowns Be Made—Illustrated - 59
Just from the Looms—Illustrated - 60
For the Lace-Made Gowns—Photographs - 61
What's What in Spring Materials—Illustrated - 62
Bridge Prizes—Photographs - 63
The Vogue Pattern Service - 64-66
A Private Home for Plants—Illustrated - 68
A Two-Room Vanity Box - 78-80
Rules for Answers to Correspondents - 80
What They Say - 82
Art—Illustrated - 84-86
Noblesse Oblige—Illustrated - 92
On Her Dressing-Table - 96
Society - 98
Music - 102-104

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WHEN YOU CHANGE YOUR ADDRESS

When you wish your address changed on Vogue's mailing list, please give three weeks' notice in advance. As you may imagine, Vogue has an exceedingly migratory list of subscribers; almost all of them change their residences twice a year, from city to country and vice versa. And every two weeks there are hundreds, even thousands, of new addresses to place on the wrappers. It is impossible, mechanically, to do this overnight! Please be very sure, therefore, to send Vogue a postal card with your old and new addresses at least three weeks before the first publication date of the number you want mailed to the new address.

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UNDER this charming cover you will find the earliest complete forecast of the New Mode of Spring. Gathered from the best Paris makers, these new gowns, coats, tailored suits, and hats may be safely followed as true harbingers of the fashions of two months hence.

The cover of the next (February 15) Vogue is by Frank X. Leyendecker

One Vogue correspondent has been to St. Moritz, and the Forecast Number will describe the new things shown there.

Another correspondent is at Monte Carlo, and her letter brings word of the new fashions exhibited there—some worn by the leaders of Continental society, and some by those gorgeous butterflies that flutter semi-annually from the workrooms of the Paris designers.

From Paris itself comes a third letter on the fashions that already are being brought out along the rue de la Paix. And from New York we have taken the earliest models imported by the best gown shops and milliners.

In the next Vogue will be an editorial review of how the present mode has shaped itself, from the time of the straight and narrow skirt, down through the fashion changes that have resolved themselves into the novel silhouette of 1914. So much for the fashions—this brief announcement will suggest that the next Vogue will be one to ponder long and well before buying spring clothes.

OTHER ARTICLES

Brian Hooker contributes his view on "The Question of Feminism"—a clever piece of comment on the leading philosophic topic of to-day. Helen Hambidge writes on "A Woman's Sense of Honor." Also will begin the first of seven articles to be called "The Lady of the Garden"—a wise and sweet and very human series of essays in which is intermingled much practical garden information. Apart from the fashion pages, you will find this one of the best things Vogue has done.

Arrange now to secure the Forecast Number. At the merest intimation that you will want it, your newsdealer will be glad to put aside a copy for you.

Photograph by Baron de Meyer

MRS. JOHN ASTOR

Of recent years, Mrs. Astor has made her residence in London. This winter, however, she has taken a town house in New York, but has entertained very little, in spite of her son's engagement to Miss Helen Huntington, because of the death of her brother, Barton Willing

VOGUE

THE JUNIOR MEMBER *of the* FINE ARTS

What the Portrait Painter Accomplishes in Many Weeks of Character Study and Cautious Laying-on of Colors, the Portrait Photographer Must Achieve in One Intuitive Flash

IT is a far cry from the daguerreotype, so famous in its own day, to the portrait photograph of the present. Not a hundred years have passed since Daguerre made his great discovery, but the years have brought many discoveries hardly less important than his, until the photograph has become a thing of beauty which is worthy of comparison with the portrait of the artist in its interpretation of character as well as in its charm and individuality.

It is not, however, the mere improvement of a mechanical device which has brought about the artistic perfection of the photograph of to-day. Coordinate with the mechanical development of the camera, and no less important, has been the artistic development of the photographer. The men who have attained a mastery in this art have something more than an understanding of photographic processes, even more than a skill in bold and effective composition and the clever arrangement of lights. Merely to make a pretty picture of a beautiful woman is a feat within the power of the merest tyro in photography, but to get atmosphere, individuality, elusive personal charm, and distinction calls for the artist. However wonderful the lens, and however perfect the camera, the result is foreordained to failure unless the photographer adds to the mechanical perfection of his equipment an understanding of human nature, an unfailing store of tact, and some share of the temperament of the artist.

THE ANCESTOR OF THE PHOTOGRAPH

During the evolution of photography, there have been phases of the art which, however interesting to the pioneers in this new field, have not appealed to the layman. One need not go back to the tintype, that unworthy descendant of the daguerreotype, which inherited neither the beauty nor the fine characterization of its ancestor, nor yet to the days of mechanical head-rests and "time exposures," and the hard and shining silver print, with its blank, light background. All that is past and forgotten, but there are few of us who do not remember the days when "artistic photography" became the cry of the hour, when retouching was numbered among the deadly sins, and the judgment of the camera was the court of last resort. Many a woman went to one of these modern masters, regardless of cost, in search of a *chef d'œuvre* for some important occasion (perhaps to impress some newly acquired relatives-in-law), and reaped disappointment. In the resulting photograph, a shadowy mist veiled the picture, but, by some strange contrariness, failed to touch the lines of time in the face, which, instead, received a double accent by the contrast. A timid suggestion that a few of the offending lines might be softened was sure to be received with the horrified exclamation, "What, take away all your character, dear Madame!"

In like manner, a distressing angularity in the pose was declared an indication of some quality of one's nature which no smooth curve could interpret. Now it is possible to put up with abnormal angles in one's soul, but when made visible in the lines of one's figure, they are hardly likely to impress relatives-in-law. In the end, the conviction that Adolphus's rich aunt would exclaim, "Heavens, she must be ten years older than he!" usually condemned these costly prints to the waste-basket.

THE MAN BEHIND THE CAMERA

To-day, a welcome reaction has come, and it is now compatible with art to produce a portrait photograph which friends may recognize, and in which beauty is not sacrificed to "character," nor the woman of blond radiance turned into a ravishing brunette.

The camera portrait of to-day, no less than the painted portrait, must subordinate the unessential and interpret the character and individuality of the sitter with the same singleness of impression which is the aim of the artist. In pose, relation to background, harmony of composition, and arrangement of lights, the photograph must fulfil the same laws which govern the portrait. To accomplish this requires the greatest tact and skill in the man behind the camera.

He has no opportunity to indulge the imagination, so dear to the artist. His sitter must look all that the photograph would show her to be, in outward grace or charming personality. He can not, as the portrait painter may, weave together, to make a consistent whole, the impressions of character and individuality which he gains from time to time. His task is to charm away self-consciousness and win his sitter to an unconscious ease in which her whole face and pose may be a reflection of her real self, or, at least, of her most gracious self. Only when the watching camera is banished from consciousness will this self of grace and ease and expressiveness displace that other hard, artificiality of pose.

Photograph by Baron de Meyer

Many qualities of the portrait are combined in the photograph of Mrs. Benjamin Guinness, whose drawing-room is a true salon where the genius of America finds appreciation and encouragement

Photograph by Baron de Meyer

Mrs. Howard Cushing, wife of the artist, in a Chinese costume poses against a background that echoes the same oriental note

Baron de Meyer, a leader in the field of artistic photography

One man, whose success in the field of portrait photography has been remarkable, says that when there arrives at his studio a charming woman, followed by maid and footman laden with frocks and furs, his heart sinks. He has perhaps admired this woman and felt the possibility of reproducing her charm, but alas! with every change of clothes she acquires a new mood and even a different manner, and her personality ever eludes him.

WHEN A WOMAN POSES

In this movement to develop the artistic possibilities of the photograph, more and more stress is laid upon the importance of the setting. The mood of a woman, it is assented, varies as readily as the color of a chameleon in response to changes in the things about her. All dainty, charming graciousness in her own home, she becomes, from the moment she enters the studio and faces the waiting lens, the incarnation of formality and cold reserve; or, perhaps, the contrary effect is produced, and gaiety and laughing repartee veil an individuality whose greatest charm is a serene, clear-eyed seriousness. In either case, the real personality of the self which endears her to her friends and antagonizes her enemies is hidden behind the social mask.

Many of the most noted portrait photographers, among them Baron de Meyer, feel that these difficulties, if not completely overcome, are at least greatly lessened when the photographs are taken in the home of the sitter. In this way Baron de Meyer has obtained some delightful photographs, for a woman is always more natural in her own home, and her personality shows itself much more readily in those surroundings which are, in truth, the expression of that very personality. Even in the setting of the home, however, the problem is not a simple one. Notwithstanding the fact that woman is to-day a disciple of the religion of power through repose, the moment that the watchful eye of the camera is turned upon her, she becomes a creature of restless impulse, a prey to vagrant desires to do something, anything, it would seem, that may be quite out of harmony with her real character and her setting. Yet to charm away this mood is only a part of the difficult work of the artist.

It is the problem of the photographer to divine that real character and select from all the rooms of the house the most telling background for it. In this task even the cleverest sitter is usually of little assistance, for surprisingly few people know their own greatest beauties, or understand the setting which most enhances them. Here lies the field of action for the unfailing tact requisite to success in portrait photography, for many a change of setting, pose, and costume must be suggested, and that without arousing self-consciousness or venturing criticism on the selection that has been already made.

THE NATURAL SETTING

In order to obtain the best light for the work, the morning hours are selected by Baron de Meyer, who is an adept in encasing the iron hand of art in the velvet glove of tactful courtesy. On his arrival, he perhaps finds his subject sitting in her drawing-room in her most sumptuous reception gown. All the formality of social life stands between him and her elusive self. Very tactfully he asks to be shown some other rooms, where the sunlight may be better, and great is the surprise of his patron when he finally selects a simple, little morning room with plenty of sunshine, where nothing suggests the formal side of her life. Perhaps the next suggestion is that some of her beautiful furs be tried as a softening frame for the face. Thus the hard lines of the gown are concealed, and perhaps a hat is added to give height and dignity. If a woman's beauty has an oriental touch, then a draping of some eastern stuffs accentuates it, and the background echoes the same note. Unique effects are obtained in this manner,—photographs which are both novel and beautiful.

THE ELUSIVE PERSONALITY

A fancy dress sometimes brings out a woman's individuality in a way which at once appeals to this artist, who seizes the opportunity to record a latent histrionic talent that has perhaps remained unknown even to the possessor. Each master of this advanced school of photographic portraiture demands some particular quality in the sitter. Baron de Meyer considers elegance and distinction far above beauty, and makes them the basis of all his work, so that his portraits, like the paintings of Van Dyck, bear the stamp of aristocracy. No trouble nor time is spared in this modern photography, and a woman comes through the ordeal with the feeling that she has been seen at her best, by a camera that has eyes, a soul, and even a heart to interpret hers.

Photograph by Baron de Meyer

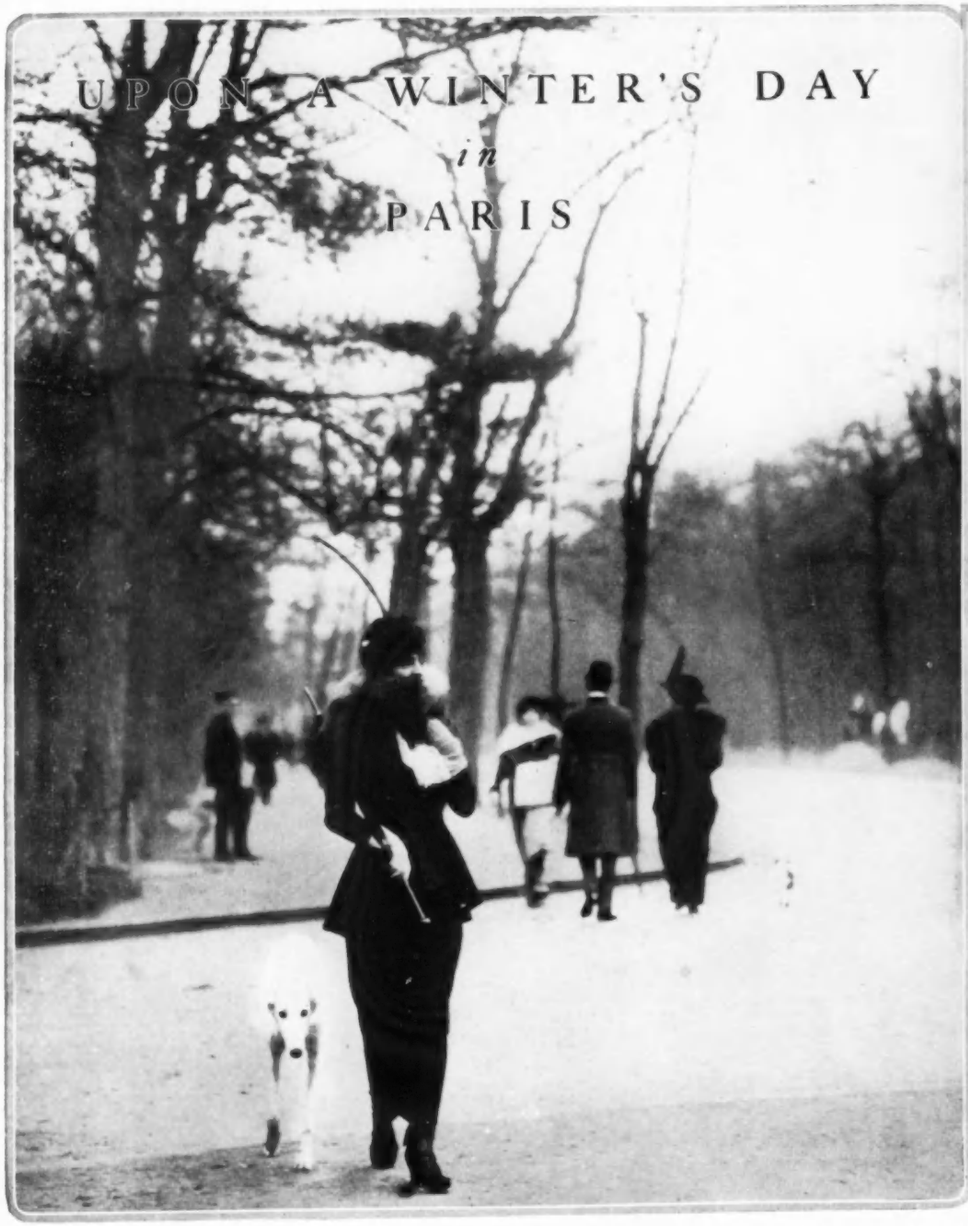
The costume of a fancy dress ball lends itself to a unique interpretation of Mrs. Harry Payne Whitney's personality. To her has recently been given the honor of modeling the statue to be erected in Washington in memory of those lost on the Titanic

Photograph by Baron de Meyer

MRS. OGDEN LIVINGSTON MILLS

Mrs. Mills was Miss Margaret Rutherfurd, daughter of Mrs. William K. Vanderbilt, Sr., and it was at the Vanderbilt's French château on the Loire that her wedding took place several years ago

UPON A WINTER'S DAY *in* PARIS



Extremes meet in a fur-smothered throat and thinly slippered feet. The new defined waist-line which, in its every curve, bespeaks novelty

Mrs. William Goddard of New York and Providence, R. I., greeting comte Le Gonidec at Auteuil

A group typically Parisian without whose smart and smiling presence no Auteuil race day is complete

Mlle. Berthe Bady and M. Le Bargy, principals in d'Annunzio's new play "Le Chèvrefeuille," with Mlle. Rachel Boyer of the Comédie Française and Mlle. Chenal, a member of the Paris Opéra

Two charming Russians who make their home in Paris—comtesse Ignatieff, wife of the Russian military attaché, and princesse Vladimir Orloff

PARIS FASHION *in* SUSPENDED ANIMATION

In the Interim before the Spring Openings, Fashion Is as Much at a Standstill as This Capricious Dame Ever Is, Yet a Première or a Tango Tea May Call Forth a Surprise

"Mon Bébé," the French version of the farce "Baby Mine," has Monna Delza for its resourceful heroine, whose little boudoir cap is shown here

JUST now when Paris is in the midst of an exceptionally cold winter, so cold as to permit outdoor skating in the Bois, the tulle hat appears on the scene. This is the perverse twin sister of the velvet hat, which was chic in July. At a recent tango tea, I noticed a small hat of brown tulle with a double frill of tulle that drooped low over the face and veiled the eyes. At the races, which marked the closing of the autumn season, I saw a short, complexion veil which barely covered the tip of the nose in the manner pictured at the bottom of the page. These veils usually accompany the high-crowned and narrow-brimmed, or brimless, hats.

THE AMERICAN CUSTOMS AGAIN

As there is no known means of smuggling feathers past American ports, modistes are now reduced to using flowers on hats. So hats that are sent across the Atlantic are trimmed with flowers, with ribbon, with tulle, or with jet. Thus far all of the flowers have been of vivid red, of yellow, or of white—large camellias in either red or white, red geraniums, red roses, and red or yellow zinnias.

Other hats for early spring are of straw or lace. The new straw is known as "Belgian split," and is identically the same as that used for the Empire bonnets of a century ago. These hats are trimmed with ribbon, with flowers, or with jet. There are cabochons of jet, jet flowers, jet aigrettes, jet shields, and to-day I saw a high turban of black velvet which had a slender black aigrette posed directly in front, and against it was placed a piece of jet full seven inches long and the exact shape of a shoehorn.

At the top of page 24 is a novel product of the rue de la Paix. The brim of the hat is of myrtle green velvet, and the crown, of white satin embroidered with tiny bunches of pompadour roses, is strapped with bands of the green velvet. The yellow paradise feathers are placed outside the brim on the right side, but come up from the inside on the left.

"BABY MINE" IN PARIS

"Un peu trop guignol" was the verdict of a group of Parisians who sat next to me at the première of "Mon Bébé" at the Bouffes-Parisiens. This play is the French version of Margaret Mayo's "Baby Mine," with Monna Delza in the principal rôle and Max Dearly—a great stage favorite—as Jimmy Scott. Monna Delza is dressed by Lucile. With a dainty little negligee of pale pink chiffon, satin, and lace, she wears the little cap shown at the top of this page. It is of embroidered tulle, with strings and bows of pink ribbon and a wreath of pink roses on either side.

In "Le Jeune Homme Qui Se Tue" at the Théâtre Femina, Mlle. Jane Danjou wears the girlish wedding dress designed by Martial et Armand and sketched here at the bottom of page 24. It is of embroidered tulle and has a fluffy, frilled skirt. The simple veil of tulle is hung most artistically and shows us that smart wedding veils need no longer veil the hair.

An original dressing of the hair seen in a loge at this same theatre is illustrated on page 25. The *coiffure casque* had a lock of white, powdered hair in the front, and above the crown of the head flaunted two cock feathers.

The Doucet dress worn by Suzanne Desprès in the second act of "L'Occident" and shown here at the upper left of page 24 would make a charming negligee for a slender person. As Hassouna, Mme. Desprès wears no stays and the soft robe of white voile and the clinging mantle of pale blue crêpe reveal the splendid lines of her figure. A gorgeous sash of red silk striped with silver tissue and weighted with striped tassels is knotted low on the left side. The sleeveless mantle is clasped on the shoulders with huge ornaments of jade and gold.

A CHANGE IN POSTURE?

At this season of the year couturiers are showing nothing new in dress, but are guarding their secrets most jealously so that in February they may spring them on us at one fell swoop. It is said that at the ball of the couturiers at the Hotel Continental, the manikins showed just a little less of the forward swing of the hips. As the forward swing of the hips was introduced to give a pleasing hip-line to the back of the narrow skirt, the change in the poise of the figure is probably due to the fact that most of the new dresses are puffed and draped in the back.

In evening dress one occasionally sees a trouser skirt. A few nights ago I saw one of these Turkish skirts at the theatre. It was of black satin, and very inconspicuous; in fact, the only thing which drew my attention to it at all was the tasseled ornaments of gold thread which were placed above the ankle on the outside of each leg. The wearer of this skirt wore an odd pendant of pearls and diamonds. It was bar-shaped, fully five inches long, and was suspended by one end from a slender chain of platinum which encircled the neck.

The frock sketched on this page was worn by Mme. Paquin at a charity sale of her own organizing. It is of black charmeuse with a split skirt slightly draped and bordered at the bottom with blue ostrich feathers. The bodice is of black satin and the guimpe of black tulle over flesh-colored tulle. A peplum of black

Mme. Paquin graced a charity sale of her own organizing in a gown with its slash decorously veiled—with ostrich feathers

A complexion veil that only partly veils the complexion is the complement of many narrow-brimmed or brimless hats

A stage negligee in which Doucet has hung a blue crêpe mantle over a white voile robe, girdled with red silk and silver tissue

Yellow banners of paradise flutter at widely opposed angles above a green velvet and pompadour satin hat

The new material, golfine, in a mustard tone has been plaited and draped by Martial et Armand into a dress for Mlle. Dancourt

tulle hangs from the girdle in front, while a large Japanese bow and airy sash-ends of tulle give a bouffant effect in the back. Black velvet is draped across the front of the corsage and is held by a handsome brooch.

Last year, afternoon conferences were fashionable: this year they have been replaced by tango teas. If by any chance a conference is given it is usually on the subject of the "tango" and is illustrated by professional dancers. The Apollo inaugurated its tango teas by inviting representative members of society. The Théâtre Léon Poirier has not yet joined the popular craze, and it was there, a few days ago, that I heard M. Robert Catteau give a very bright little address on "Les Chiens et la Mode." The

The simple French blouse is never banal, as witness here the à jour stitching, buttoned tabs, gauze collar, and Roman silk tie

The play "Le Jenne Homme Qui Se Tue" demands this girlish wedding dress of tulle, much beruffled, and a veil that exposes the hair as modern veils are wont to do

A matinée of crêpe de Chine and swansdown that is sufficiently formal to be mistaken for the present informal blouse

Never a season passes but Callot uses bright blue in some conspicuous way—here in a blue velvet coat, buttoned in black rubber

audience went wild when modish dogs were brought up to the footlights and introduced to the audience. A handsome French bull won the most applause, although he disdained to glance at the audience as he swaggered across the stage and made for the box of the *souffleur*.

SEEN AT RANDOM

On the left, at the bottom of page 24, is sketched a pretty, white crêpe de Chine blouse which attracted my attention in one of the smart shops. It was made extremely simply with a slight novelty of cut, and was collared with sheer gauze and finished with a four-in-hand of Roman silk. The seams were all à jour and the buttons were covered with the crêpe de Chine. Nearby was the lovely little matinée sketched opposite. It was also of white crêpe de Chine and so cut that it looked as if a little bolero were worn over a surplice waist. The part of the matinée which suggested the bolero was bordered with white swansdown, and the surplice fronts were of plain crêpe de Chine untrimmed save for a picot edge at the bottom.

A Martial et Armand model worn by the actress, Mlle. Dancourt, is made of the new golfine in a mustard shade, and illustrated on the right of page 24. Below the belt in the back is a double, modernized Watteau plait open down the middle, and the front and sides of the draped skirt are laid in shallow plaits. Yellow and blue striped toile forms the shawl collar which crosses in the front. The open neck is filled in by a little standing, linen collar and by revers with tulle insertions. A small cord outlines the shoulder yoke and passes under the arm. A blue enamel buckle finishes the belt in front.

Another Martial et Armand gown made for the same actress is shown at the right of this page. It is in blue and silver two-toned *lamé* brocade. The overdress is laid in shallow plaits at the front and sides and is puffed at the back. The skirt and double train of Malines lace are embroidered in silver. The standing collar of the same lace is of silver *lamé* but the short sleeves of Malines are not embroidered.

A lock of white, powdered hair is a frequent artificial addition worn by the smart brunette in defiance of time

Outside the magic circle of danger, there were many Auteuil admirers of this black satin hat with its four sharp lances of bluish feathers

Vain woman is fittingly crowned with a hat entirely covered with iridescent green peacock feathers and with a crest of black feathers

THE BLUE OF CALLOT

Never a season passes but Callot uses bright blue in some conspicuous way, and this year she presents it in the shape of a box coat of velvet which is worn with a skirt of black broadcloth—the first black broadcloth that has appeared this season. As seen in the sketch on the left of this page, the coat is cut with a single seam under each arm, and the fronts are adjusted by means of short, corded darts which disappear in the armholes. The coat covers the hips, and is trimmed with large, black rubber buttons. Three buttons ornament each hip pocket, and the coat sleeves, which are slit at the wrist, are linked, shirt-sleeve fashion, by two of the buttons.

Two other brilliantly colored, separate coat models have appeared. One was a skunk-trimmed bolero of cerise and king's blue velvet brocade, worn with a black satin frock, and the other was of mustard colored duvetyn tied low in the back with Chéruit's apron-string sash.

E. G.

A two-toned "lamé" brocade and silver-embroidered lace are among the fashionable spring materials that Martial et Armand have foresightedly used here

PARIS DRAWS *the* HAIR LINE

The Parisienne Knows the Chic Value of Well-Coiffed Hair, Which She Changes in Color and Form as Often as Occasion or Fashion Requires

IT would seem that smart women in general and Parisiennes in particular have suddenly, in the lull of the in-between season, left off thinking of their clothes, and are devoting all of their attention to their coiffures. The shapely little heads that have been so closely dressed in the *coiffure casque* for a score of months, are now appearing in all kinds of wonderful, new arrangements.

NATIONAL DIFFERENCES

The French are past masters in the art of dressing the hair, and one of the principal reasons why a Parisienne always looks so chic is that she always looks so trim about the head. Every one knows that the whole effect of a gown is lost if the wearer is not well-shod and well-gloved. The Englishwoman is prone to stop at that, but the Frenchwoman realizes that the success of her appearance depends largely upon her being well-coiffed.

In an assembly of French and English women—and in this instance "English" includes Americans—one can not help noticing the rather careless way in which the Englishwoman dresses her hair. Her hair usually looks well cared for, it is often fine and glossy, and it may even wave naturally, but it will be coiled a bit too loosely, or at not quite the correct angle, or an unruly lock will escape from the coil. One can not deny that, in dressing her hair, she shows much more individuality than the Parisienne, and she may do it most artistically, but there is a wide gulf between "artistic" and "chic." The Parisienne is never coiffed in a careless, semi-artistic manner. If a lock rests on her cheek it is part of the scheme of things; it was put there purposely, and it will stay where it was put.

The *coiffure casque* of the past season called for transformations, and from that it was but a short step to wigs. In the early fall, Lucile launched colored wigs, and these have occasionally been worn with evening dress. That their fate is now doomed is shown by the fact that small coiffeurs are filling their windows with wax manikins coiffed in crushed strawberry, Nile green, and pumpkin colored hair. But the wig arrived, and it is worn not only with evening dress, but also with street dress.

A group of young women in wigs and colored transformations attracted much attention at the première of "Le Chèvrefeuille," Gabriel d'Annunzio's drama which has just been staged at the Théâtre de la Porte St. Martin. They are sketched at the top of this page. The wig at the left was powdered white, with an aigrette of white *crosse* held by a fillet of cut jet. The second young woman wore a violet wig, dressed very low over her ears. A tiara of emeralds and diamonds was set low on her brow. The coiffure at the right was much admired by an elderly American and his wife who occupied a nearby loge. He audibly thought that it was a "very pretty green hat." In reality it was a dark blue wig which, in the artificial light of the theatre, looked a bright emerald green. Three long, black aigrettes were held by a band of jet which encircled the head.

White was the hair of the first of a boxful of wigged beauties at the d'Annunzio première

A modest violet was the second coiffure with a leaf-green fillet of emeralds and diamonds

And the third wig was dark blue, but in the artificial light it brightened to a green hue

IDA RUBENSTEIN BEFORE THE FOOTLIGHTS

Mme. Ida Rubenstein, who usually stars in d'Annunzio's plays, was one of the most conspicuous figures in the audience. Her dark hair was parted and dressed with Quaker-like simplicity and her slender face was framed with a large, fan-shaped aigrette of white *crosse* which was posed low at the back of her head. But the gem of the whole collection, as shown here at the left, was worn by a handsome young woman who occupied one of the parterre boxes. As so strikingly illustrated, two full, white ostrich plumes, at least two feet high, rose from a tiny *calotte* of gold lace.

Mme. Ida Rubenstein, frequent star of d'Annunzio's plays, watched his latest achievement head-dressed with a fan-shaped "crosse" aigrette

Two feet and more above its foundation of dull gold lace waved this panache of white ostrich

The snow-white hair of old age, not of new fashion, was broadly filleted with mauve orchids, green leaves, and tulle

Monaco: a shimmer of villas and hotels posed against the background of the Alps

HOW MONTE CARLO KEEPS LENT

To Evade Accusing Eyes Everybody Who Is Anybody at Home Leaves His Native Gods to Grind Their Mills as Best They May and Slips Down to Monte Carlo to Be Just a Little Bit, Inconspicuously Naughty

BUT for the slight differences in the conformation of nature, one might confuse Monte Carlo with Deauville, or with Paris—Deauville during *la grande semaine* in August, or Paris at the time of the Grand Prix. Everywhere old friends and acquaintances are unexpectedly met, and at every other turn are seen the same faces that have become familiar earlier in the season at Aix-les-Bains, at Vichy, or at the races in Paris. The whole of the Riviera, from Hyéres to San-Remo, is crowded at this time with smart people, and during the course of a week, each and every one of them turns up for a constitutional on the terrace at Monte Carlo; no matter whether they are in hiding at respectable Cannes, at gay and careless Nice, or at one of the quieter places—Cap-Martin, Menton, or Bordighera.

Many well-known English people have been here for some weeks, but many more will be arriving directly after the first Court which comes rather earlier than usual, on February 13. The English are fond of slipping down to the sunny south during Lent, for here they can be just a little naughty in their sackcloth and ashes without attracting undue attention. Their season is a short as well as a merry one and no harm done, for the mills of the English gods seem to grind right along during their absence, and Easter finds the majority of them sitting so decorously under English rooftrees that it is doubtful if the all-seeing eye has noted their truancy from a single charity fête.

From time immemorial efforts have been made by private individuals to start what might be termed counter-attractions to the Casino. The question of clubs, especially of private bridge-clubs, has come up again and again since the great craze for bridge swept society. This year the Casino has responded to the popular demand by designating two rooms on the first floor of the Sporting Club to be devoted entirely to bridge and poker. The innovation is proving to be very popular. The rooms set apart for this purpose are handsomely furnished, and there are six tables for each game. Here the smartest women and the most popular beaux may be seen every afternoon, and often they remain into the small hours of the night. When they tire of bridge or poker they have only to mount the stairs to the Sporting Club proper, and begin all over again at roulette, *trente-et-quarante*, or baccarat.

AT THE SPORTING CLUB

One of the daintiest frocks seen recently in the bridge rooms of the Sporting Club, and sketched here on this page, was worn by a very pretty girl. It is of old-blue taffeta lined with pea green satin, and finished at the bottom with a narrow binding of the material. The skirt overlaps in the back and is draped up in a most pleasing way so that with each movement of the wearer it swings open and gives glimpses of a gay, satin lining and a dainty petticoat of Alençon lace which exactly matches the apron-like drapery over the front of the skirt. The bodice is of the same lace, with a small nosegay of artificial flowers as a corsage bouquet.

Sketched at the bottom of page 28 is an evening gown which was worn by a well-known mondaine at the Sporting Club on a Saturday night. The underskirt was of white satin, the pannier and the corsage of sprigged chiffon. The drapery of geranium velvet crossed the left side of the corsage, and was drawn across the back and over the right hip so that it fell

The beginning and the end of a skirt worn at the Sporting Club failed to meet, and so a petticoat was sometimes revealed and sometimes concealed

The street musicians set the strings of their guitars athrob with the very lilt of gaiety that is the essence of Riviera life

loosely over the left knee. There were garlands of roses at the waist and about the knees. The cloak worn with this gown was of white velvet lined with geranium satin and deeply collared in sable.

Of course, all the French couturiers have scurried down to Monte Carlo—Beer, Worth, Redfern, Buzenet, and the rest—and the place of places to see pretty and striking evening toilets is at the opera, or at the Louis Quinze concerts in the New Rooms. A striking Buzenet frock, shown at the top of page 29, was worn by a pretty Englishwoman one Friday evening. It was of black satin, with a short, flaring tunic of black velvet lined with emerald satin. The tunic was striped perpendicularly with bands of black tulle studded with white beads. A band of the green material above the girdle was veiled by the shadow lace of the corsage, and there were jet ornaments on the shoulders and at the girdle.

THE FLARING COAT

Some mornings ago several very pretty wraps were worn on the Terrace for chic, not for necessity. Many of the new coats hang very loose and full from the shoulders, quite like the *pelisse* of the latter part of the eighteenth century. Some of these wraps merely have slits for the arms, and others have rather wide sleeves. The very newest model, sketched at the lower left on page 29, was worn on a Sunday morning by a strikingly handsome young woman. It was of black velvet, bordered with very light colored putois, and was cut with tight sleeves and a shaped shoulder-yoke below which the coat hung in circular folds. The *marmotte* was bordered with white satin, and the wrap was worn open to show a one-button waistcoat of beige, Ottoman silk. The skirt worn with this coat was extremely narrow. The turban was of cut jet with a single wired loop of black satin standing high in front.

A costume which divided attention with the one just described is shown at the lower right of page 29. It was of navy blue serge and showed very tight sleeves in a very loose coat. The skirt was made with a short, circular tunic. The piqué waistcoat was cut perfectly straight like a jumper, without a suspicion of a curve, and it bulged and wrinkled in an odd way as the wearer swaggered along the stretch of yellow sands. The turban was of blue satin, trimmed high in front with a bouquet of half-blown, pink roses which leaned slightly forward over the face.

In striking contrast to the short coat and the flaring tunics that are so much worn, is a demure, Empire coat suit of *tilleul* gabardine, sketched at the top of this page. This was worn at the little church of St. Cyprian, one Sunday morning. Like many of the early spring models, this one was banded with fur at the neck, but a very crisp, dainty touch was given by the flaring collar of white linen which rolled up from inside the band of skunk.

There is a delightful informality about the Sporting Club that makes it a much loved spot, and the demand for tickets of entrance becomes more insistent as the season advances. There are professional croupiers to turn the wheel, but in other ways it is altogether like a private club in any big city. There is music of the soft, unobtrusive quality, the restaurant is excellent, and the club is open until four

This costume, worn at the Sporting Club, captured a second glance from even the most insatiate "bridge fiend"

Above the skunk collar of a suit which appeared at St. Cyprian's Church on a Sunday morning flared a crisp, white linen collar

o'clock in the morning, long after the Casino is silent and dark. The Grand Duchess Anastasia, mother of the Crown Princess of Germany, is very fond of the Sporting Club, as was the late King of Sweden. The rooms are always crowded with well-known society people.

A new place of pleasure, known as the Riviera Club, has been established by a group of men most of whom live in Monte Carlo, but the club in question is at Nice. Its object is the same as that of the new annex to the Sporting Club—to furnish a place where bridge and poker players may play their favorite games for small stakes. It is strange, perhaps, to the outside world to contemplate this apparently universal mania for gambling, but it is stranger still to go up to the little Evangelical church of St. Cyprian on a Sunday morning and meet the same people one has seen the night before at the Sporting Club, poring over their hymn books, and joining in the morning service as fervently as if they had never heard of a roulette wheel. The story goes that one Sunday morning when the pastor gave out the hymn—number twenty-six—the greater part of the congregation dashed out and ran down to the Casino to play on number twenty-six. From that day to this, it is said, no hymn numbered below thirty-six has ever been given out, for the pastor has now learned that there are thirty-six numbers on a roulette wheel.

MONTE CARLO IN PRINT

Some idea of the importance of this season on the Riviera may be gathered from the fact that this year there are no less than four big, daily newspapers that are printing Riviera supplements. One paper prints what is termed a "Mimosa Supplement." It is printed on yellow, mimosa-colored paper and is advertised to be delivered to the various towns—Cannes, St. Raphael, Cap-Martin, Beaulieu, Menton and so forth—by aeroplane, as well as by the usual train and messenger service. Not to be outdone by the psychology of color, a London

The tunic of a black, Buzenet frock worn at the opera flared to show an emerald satin lining

A glimpse of the strand at Santa Margherita

paper then swaggered forth to battle in a twopence edition with a little daily Riviera sheet, familiarly known as the "Pink'un" because it is printed on pink paper, thrown in for good measure.

The reason for all this? It means that everybody who is anybody at home—the subscribers to the big dailies of all the world—is down at the foot of the Alps, and that as they do not choose to go to the newspapers, the papers come to them. Statistics show that from one million to one million five hundred thousand pass through Monte Carlo annually!

Queen Margherita has recently completed the purchase of Villa Etelinda at Bordighera, just over the Italian border, and insignificant as this announcement may seem it counts immensely for the prosperity of that rather neglected quarter of the Riviera. The prominent people who always follow in the wake of royalty are already beginning to arrive. The hotels of San-Remo and Vingtmille are crowded, and the pretty, Italian villas and cottages all along the Mediterranean, between Bordighera and Monte Carlo, are much in demand. The Queen Mother of Italy makes the most of her freedom. The Queen is blond and youthful-looking and she dresses very fashionably, although always in black. She is known wherever she goes and much admired, and as for the Italians, they bow down and worship her—she is their good friend.

The venerable former Empress of the French, Eugénie, passes the Monte Carlo season in complete seclusion at her Villa Cyrnos, hidden away among the flowers and foliage of a pretty garden on Cap-Martin. Mr. Claus Spreckels, known as the California sugar king, has taken a palatial villa for the season at Cap-Martin, not far from the one occupied by the Empress Eugénie. It is very well named, *Palazzo del Mare*, for it resembles much more an abode of royalty than does the villa of the Empress. The view from this site is superb; it overlooks the sea toward Monte Carlo, from which it is separated only by about five miles of winding road. Mr. Spreckels has as his guests his daughter and son-in-law, Mr. and Mrs. Spencer Eddy. The tea-room at the point of the Cap is always crowded with chic people who drive over from Monte Carlo in the afternoon in smart little phaetons drawn by swift, mountain-hardy bronchos bred at Piedmont in northwest Italy. Jan Kubelik, the celebrated violinist, and his family have taken Villa Bella-Vista at Menton for the season. He makes flying trips to various cities in which he has engagements to play,

(*Continued on page* 106)

Two striking costumes seen on the sunny terrace below the Casino; both with coats extravagantly flaring at the bottom and extravagantly snug at the top

HATS *of* HAPPY EXTREMES *but* NO MEDIUM

Black taffeta caps the crown and faces the brim of a red Milan straw sailor from Germaine, and a group of flowers—one red among three white ones, laid flat upon the brim—slightly tips it to one side

The brim, not permitted to shade the face, emerges from the top of the crown and asserts itself with an extra flare. A rose knot is the sole color amidst straw, velvet, and moire of black. A Lewis model

A severe Lewis turban of red hemp and grosgrain ribbon, with an ornament of jet, demands a soft fluff of hair about the face. Hats imported by Rawak

Two blades of brown grass are made to grow where the brim of an Evelyne Varon hat of "tête de nègre," Milan straw and taffeta is folded and flared

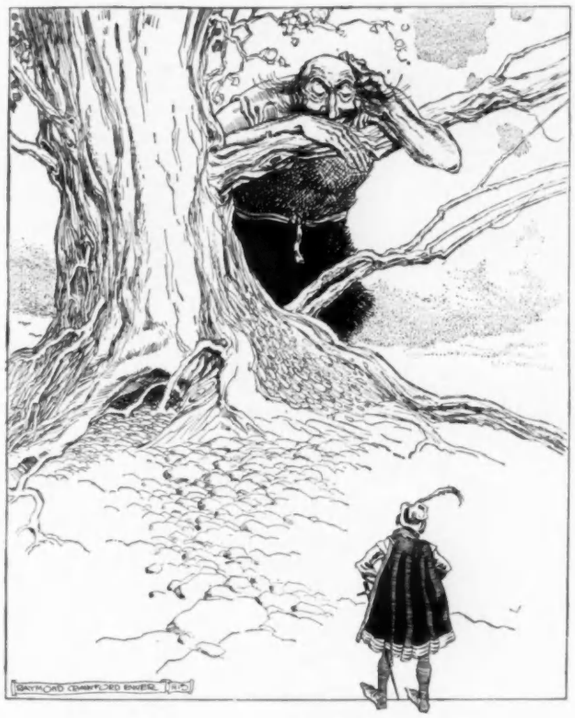
Supplying its own high lines, a Lewis hat of "tête de nègre," Belgian split straw uses a taffeta rosette to balance its flare, and roses to fill in the fold

"THUMBS DOWN!"

Concerning the Modern Fashion of Combat Wherein the Odds Are Ever One Hundred to One in Favor of Each Combatant, and "Both Sides Confident of Victory" Is the Cry

By BRIAN HOOKER

HAVE you ever observed how few opponents nowadays are held worthy of consideration? There used to be real enemies, of overwhelming strength or perilous in skill, sometimes even of equal virtue with ourselves—chivalrous foemen with whom to do battle was an honor. And in those days prospective combatants appeared in the heroic attitude, with heads flung up and backs against the wall. We seem curiously to have changed all that. In the matter of a game, or a strike, or an election, or any contest sufficiently like war for ultimate decision, we find each side contemptuously confident: they are interviewed to that effect in the newspapers. Now Xerxes might well anticipate a walk-over with Leonidas, and the Giant not unnaturally look down upon the pretensions of Jack; but the curious thing is that, in our day, Leonidas deems it proper to despise any quantity of Persians, while Jack must pretend to take giganticide for granted. And in the undecisive conflicts of taste or argument, the same convention runs to seed. The Socialist claims our allegiance upon the astonishing ground that socialism is destined to prevail in spite of us; the suffragette points triumphantly to increasing disturbance, as if the question were whether a thing is troublesome to prevent, instead of whether or no we ought to prevent it. And every discredited artist, when pursued by an enemy larger and stronger than himself, takes refuge in the future; from which vague eminence he looks back scornfully upon the present facts. It is a strange convention indeed, adding to every defeat humiliation, since none will admit fighting against odds; and spoiling the credit of victory, since every triumph is taken as the crushing of a worm.



At the sight of the monstrous Giant does the modern Jack shiver in his boots? Nay, he must take giganticide for granted. And the Giant? Oh, he, too, is contemptuously confident

A GODLY MAN AND A MANLY GOD

Now this attitude, like many another no more graceful, derives a decadent genealogy from two very noble things: the Christian forbearance toward foes and the chivalrous magnanimity which forbids stooping to wrestle with a churl. But the progeny of this noble pair have defaced their inheritance; for the whole point is that they were the scruple of power and not the refuge of impotence. Forgiveness of the enemy at one's mercy is divine; but to forgive that enemy whose foot is presently upon one's neck would appear rather too much less than human to be recommended by a manly God. In fact, it never was so recommended; nor have misguided experiments with it produced any gratifying results. Likewise, to disdain fisticuffs with an inferior is all very well as a means of saving dignity; as a means of saving the skin, it becomes worthy of less praise. Figure David forgiving the Philistine, or Charles not demeaning himself to struggle against Cromwell. Yet that is precisely our version of propriety. We must be magnanimous toward our betters, and patronize our peers; and our dignity is a cloak for desperation. Observe yonder portentous gentleman in the top hat, parading past a snowballing army of gamins. Is he really above their annoyance, or too kindly to resent the chilly impact of their pleasure? Not a bit of it: he tries to think so, but in his heart he knows he could not catch the boy. The quality of his mercy is strained by a vain longing to temper it with justice. For he fights only with gentlemen, and whoso shall offend him is none.

Consider also that chivalrous animal and kinsman of the king of beasts, the domestic cat. Thomas models his affairs after the Homeric fashion, a vocal contest ushering in the actual clash of arms. To this he adds the most correct modern manner, gazing through emptiness about his rival, oblivious of hostile existence. Yet there is no pretense in his pretension, no blinking of realities. His hectorings are but a prelude to the valor of an Achilles, and he is ready at last (unless interrupted by Olympian thunderbolts) to come most valiantly to the scratch. The trouble is that we who imitate his hauteur can not or will not proceed to its justification. Why should not one say frankly with Horatius that he is facing fearful odds, and pay his enemy the tribute of recognition? But it is always the same old headline: "Both sides confident of victory," when everybody knows that one at least is nothing of the kind. Why should we not stand squarely for the sheer truth of our opinions, instead of hiding behind the skirts of prophecy? Surely to be right in vain is not so base that we must be idolaters of a future and imaginary success. There was never fallacy more cheap than our favorite, futile argument that posterity will justify us. And for our bearing toward those in the opposing ranks, we may leave magnanimity where it belongs, a virtue only proper to the great. To us lesser, ordinary souls are reserved the good old fashions of fortitude and heroism: wherein we shall appear not less becomingly than masquerading in the lion's skin.

A HERO? WHO IS HIS PRESS-AGENT?

The truth is that, in this as in some graver matters, we are the puppets of publicity. Modesty is a private and a gentle virtue, unbecoming to the market-place. We may whisper our hopes, but we must cry our wares; and where every cheap Jack is bellowing supremacy with lungs of brass, dear John must labor to outbawl the others lest his true merit pass unheard amid the general din. Our lights must shine before men dazzlingly in these days, if they are to notice our good works at all. It is ungraceful to proclaim in print that, whereas your own power is as nothing, your faith is in the justice of such a cause as Omnipotence will not suffer to be overthrown. To be humble is to inherit the earth, but to inform the listening nations of your claim to that inheritance has an air of insincerity about it. Mark Antony, it is true, prevailed by public deprecation, but he has had long since too many imitators. And as with Modesty, so also with her knightly brother, Heroism. Leonidas at Thermopylæ was a noble figure, and Horatius on the Bridge. Neither, perhaps, would look as well in the Ring or upon the Gridiron, still less in a full-page interview with appropriate illustrations. If Nathan Hale uttered to-day his famous dying speech, the headliners would translate it into, "Sleuth Hale Regrets Limited Sacrifice" or "Hale's Defi: Sorry Hung but Once."

The first question we ask of the modern hero is for the name of his press-agent; and we do not easily conceive, or impute to an attitude in any way spectacular, a nobler motive than advertisement. It is all part of the same trouble. The methods of commerce apply to so many matters of our daily life that we apply them indiscriminately to every matter; its manners are grown so familiar that we take them into the family. To confess danger or difficulty is not good business; to honor your competitor may divert to him some portion of trade; there is small profit in a blush. The Mammonite must assume a confidence if he have it not, and win by pretense the very opportunity of performance. So by sheer habit, we go on proclaiming victory to stave off defeat, and marshaling our forlorn hopes into triumphal processions, because forlorn hopes have gone out of fashion. The only cure is to absent us from publicity awhile, turn aside from the press, and practise our deportment before some truer mirror than the mirror of print. For the chivalry of yore went clad in shells of iron whereunder they hid hearts of gold; but now the shields are golden, and the iron enters into our souls.

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Miss Clara Fargo and Mr. Robert Breese are among the graceful skaters who have brought the dance into the open air

Copyright by The International News Service

Mr. Robert D. Wrenn shares his own fun with Miss Grace Wrenn and Miss Fannie Whitfield

Copyright by Underwood and Underwood

Miss Helen G. Alexander, daughter of Mr. Henry Martyn Alexander, skates sitting down, through the kindness of Mr. John M. Mitchell

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Having spent the greater portion of her life at Tuxedo, Mrs. John M. L. Rutherfurd is a most expert and eager follower of its many sports. Mr. Reginald Rives is seen gliding behind her

A group of Tuxedo juniors, the Misses Madeleine M. Carey, Marion C. Dinsmore, Marie Richards, and Helen Alexander, who are habitués of the out-of-doors

Master Kenelm Winslow, the active young son of Mr. and Mrs. Kenelm Winslow, who delights in the Tuxedo country during all the year

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ON TUXEDO LAKE, FAVORED BY NATURE AND ALSO BY SOCIETY, WHERE SURROUNDING HILLS PROTECT WINTER SPORTS FROM WINTER'S SEVERITIES

AS SEEN *by* HIM

Touching at Southern Social Ports—A Word about the "Thé Dansant" and Another anent the Newpaper-Made Millionaire

WHEN I grew tired of Aiken—it is rather difficult to do this if one cares for life in the open, outdoor sports, and delightful and jolly company—I went on a bit of a journey, stopping here and there at the various southern resorts just as they began their season. Perhaps of all the southern places I prefer Thomasville, quiet and not so fashionable as the others, although it was known years before the great Florida resorts were established. But one does associate Thomasville with invalids. However, the Paynes, now represented by Colonel Payne, and the Whitneys have been going there almost as long as the Eustises and Hitchcocks have made Aiken their winter home.

A few tired mothers with tired débutante daughters had already sought refuge at The Breakers when I arrived; and what débutante and what mother would not be tired after a season of *thés dansants*? If there is not a *thé dansant* on—and there has been one on nearly every afternoon during the season—then we can cheerfully pay our two or three dollars and have tea and tango under the auspices of august chaperons with some of the prettiest débutantes of the season, or some of the most charming, young married women. It is easy to see that for the débutante the *thé dansant* is a blessing undisguised, for to it the men will come in flocks—quite a contrast to the straggling masculine element one used to meet at afternoon receptions.

A CHRISTMAS POSTSCRIPT

I heard of a very beautiful thing which Mrs. John Astor did to make a happy Christmas for some of those less fortunate than herself, and though it is late, perhaps, I can not forbear mentioning it. On Christmas morning, Mrs. Astor asked the authorities at Bellevue Hospital if she might be allowed to entertain the children in one of the wards. Her only son, Mr. Vincent Astor, had just become engaged to Miss Helen Huntington, and she was so happy about the engagement that she wished to do something to give happiness to others. The request was granted, and shortly afterwards Mrs. Astor and her son and the girl to whom he is engaged went over to the hospital. Mrs. Astor walked into the roomful of tiny beds, an exquisite, slim figure—the very incarnation of aristocracy, truly "the bootful lady"—and with her were men carrying great Christmas trees all alight, and hung with lovely gifts. The three spent a joyous afternoon in playing Santa Claus to the little waifs in that grim hospital building.

CONFESSIONS FOR PUBLICATION

Sometimes I pick up a popular publication—one of those which appeals to the lower middle-class, and which voices their opinions. It may be a newspaper, or it may be an illustrated weekly, or it may be a magazine which makes a monthly appearance. They are all the same. Now and then I grow indignant at the tone of the articles and stories, especially the semi-fiction which it is now the fashion for such publications to bring out in serial form. They are supposed to be actual experiences and are written in the first person. Naturally there is under them all the barbed arrow of class discontent. They teem with exaggeration and false statements.

One of these "confessions" is based upon the text of Hastings: "The Rich are like goldfish swimming round and round in a big bowl. They can look through, rather dimly, but they can't get out." The writer is supposed to be a man of fifty—a representative of the third generation, a banker, rich, with social position—a successful man. He is represented as blasé but youthful for his age. I am just going to give you the picture of his life as limned by himself: "My personal habits are careful, regular, and somewhat luxurious. I bathe once and generally twice a day. Incidentally I am accustomed to scatter a spoonful of scented powder in the water for the sake of the odor. I spend a great deal of time in the Turkish bath at my club. I clothe my body in the choicest apparel that my purse can buy. My overcoats and suits are made in London and so are my underclothes, which are of silk and cotton made to order." After this general statement the reader is treated to a detailed account of the price of each individual one of his garments. He has a mink-lined overcoat for which his wife paid seven hundred and fifty dollars. In fact, he owns half a dozen overcoats all made in Inverness. "If I did not have a fur coat to wear to the opera, I should feel embarrassed, out of place, and shabby," he says. "All the men who sit in the boxes at the Metropolitan Opera House have fur coats."

I heartily approve of the gentleman's ablutions, but balk at the scented powder, and, personally, I do not care for Turkish baths—except occasionally. I am glad that my friend has his clothes made in England. I divide my own patronage, however, and would certainly wilt under the monotony of Inverness. But I never knew before that a fur-lined overcoat was a passport to an opera box; that it represented the wedding garment without which one would have to stand outside and gnash one's teeth while Caruso caroled within.

For the rest, this gentleman seems to drink unlimited numbers of cocktails and to have an overweening fondness for coffee—all of which no doubt explains in part his distinctly odd state of mind. I have always known that such men existed. In fact, I have just parted from one—he admitted to me that he would lose every atom of self-respect if he were obliged to wear a ready-made suit of clothes. So, perhaps, in a way, the picture is not overdrawn. It may represent a type like that of my Florida acquaintance, but not a successful man, and least of all a gentleman. I am sure he keeps the paper bands around his cigars, arrays himself in his bedroom in a befrogged dressing gown, and is in all points true to the newspaper-manufactured millionaire.

My Florida friend sailed to-day, and may the next century find his type as extinct as the dodo. The very thought of him upsets me.

IMITATING *the* VENUS DE MILO

AMONG the most poignant memories of childhood is one of a picture in an old, school physiology which fascinated every childish eye that ever beheld it, a picture of a Lady of Fashion side by side with the Venus de Milo. Not to make the contrast more than necessarily painful the heads of both were tactfully omitted, which naturally served to concentrate attention on the figures. The Lady of Fashion was a series of dizzying curves over which the eye leapt swimmingly from one undulating line to another. The Venus de Milo was uncompromisingly straight; she scorned even the faintest concession to a waist-line. On the opposite page was a harrowing description of what had happened to the "insides" of the Lady of Fashion. Positively everything had sacrificed its birthright to make way for the waist-line! Venus, on the contrary, was very neatly arranged with a place for everything and everything in its place. There is no longer any necessity for holding before the world such graphically horrible examples of what not to be, for nowadays fashion is imitating the Venus de Milo to the best of its ability. Yet there are those who decry the modern fashion! The world is never satisfied!

There is really much to be said in favor of the maligned fashions of to-day. To begin with, the dressmaker has brought about what doctors and health enthusiasts have urged upon women in vain; stiffly boned corsets are passé. If worn for a certain necessary trimness, they are made to fit the figure; the figure is not compromised to fit them. Many women boast as treasured possessions their grandmother's trousseau gowns. How many of them could boast the figure to wear them? The eighteen-inch waists that the grandmothers speak of with a regretful sigh would be a reproach and a shame to any modern maiden. But think of the horror that would have filled the hearts of these same grandmothers if, in 1860, they could have seen a vision of granddaughters wending an immodestly comfortable and healthy way uncorseted and unashamed.

But clothes, all will agree, are not only for comfort. Of course, there are a few abnormal women who disagree with this; for instance the strong minded lady who dressed on three hundred dollars a year and was merely "covered," not "clothed." It would be a dingy world if all women were merely covered. Luckily for us, the instinct for beauty was tucked into Eve's brain, and surely the present fashions give ample opportunity for the development of that instinct. The fabrics seem to have been made for fairy princesses, and a description of the costumes at a modern ball sounds like a page torn from a fairy story. The shimmering brocades, so soft that they can be pulled through a ring—how often was the youngest son of a malicious old fairy set to find silk that would pass through a ring!—silver and gold spun into cloth, chiffons woven like sunset clouds, satins

(*Continued on page* 94)

Photograph by Aimé Dupont

MISS MARY CUTTING CUMNOCK

Miss Cumnock, a débutante of this season, is the daughter of Mr. Arthur J. Cumnock, and granddaughter of Mrs. Robert L. Cutting. Her début took place at a large ball given by Mrs. Cumnock at Sherry's in mid-December

HUMOR AND THE WOMAN

THAT wicked little girl who found life "just one damned thing after another," doubtless based her opinion upon observations made in the domestic circle. Even normally happy homes must, now and then, leave some such impression upon the youthful mind. Only a sense of humor, ever ebullient, can remove the sting from domestic festerings. It is the gift of gaiety, almost as much as the consolations of religion, that makes the minor worries of life sum up to comedy instead of tragedy. Perhaps the masculine belief that humor has been omitted from the composition of three women out of four, is based, in no small part, upon the inability of many wives and mothers to perform this simple operation in domestic arithmetic, and arrive at a happy result. As a matter of fact, men, since it is physically, and perhaps morally, impossible that they duplicate in their own persons the domestic experiences of women, are peculiarly ill-fitted to adjudicate upon the conduct of their wives and mothers amid the manifold worries of the home, and masculine merriment in the presence of such things is apt, for that very reason, to appear ill-timed and to serve no useful purpose.

WHATEVER the value of the man's view, however, the fact remains that the ability to take lightly rather than seriously the cumulative minor troubles of life, is the salvation of many a woman, indeed, the salvation of many a household. Gaiety will not serve as a stay in the presence of a husband's infidelity, a son's departures from rectitude, or a daughter's marriage to a blackguard, but it is an ever-present help in ordinary domestic crises. Lightness of touch acts like magic with most children, though there are infant tragedians who come honestly enough by their inability to see the humorous side of life, and to whom such an appeal may be vain, or perhaps even provocative. Normal children, however, respond with loyal alacrity when the laughing admonition replaces the sharp word which might have been expected, and the effect of the maternal smile at such times is like that of the Chinook upon the snowfields of the Dakotas. On those occasions when the children are admitted to the domestic table, there is peculiar need of gaiety if the meal is to be aught but a succession of exasperating "don'ts," likely to promote indigestion, if nothing worse. After all, the table should not be first and foremost a school, not even a school of table manners, and if the table sins of infancy are really too heinous to be passed over without instant correction, it is worth much that the admonition be mingled with gaiety.

SINCE men are but children of a larger growth, there is much to be said for gaiety as an aid in the management of husbands. On the whole, men can not be classed as "neat cattle," and, indeed, while refractory males often have this or that abject husband held up to them by their wives as models of domestic perfection, most women feel, in their secret hearts, that a man can be too much concerned with the minor proprieties. Disapprove as she will with the disorder of the smoking-room and the miscellaneous wreckage of a careless husband's terminal moraine, a wife is apt to take a certain pleasure in the normally rough coat of her domesticated bear. No doubt all these things will be changed when the relations of the sexes shall have been thoroughly readjusted upon the modern plan, and assuredly husbands will then be as ladylike as the primmest and most exacting of wives can demand. Meanwhile, and until men learn to use and respect sofa pillows, and remember just where the trifling decorations of a room belong, let wives think how far a little merriment, mingled with necessary admonition, goes toward the skilful management of children, and administer the same mixture now and then to the titular "head of the household."

NATURAL gaiety, as exhibited by the adult man or woman, is the outward sign of that spiritual grace which is the survival of childhood in maturity. And, be it observed, gaiety is not necessarily dependent upon the gift of wit. Indeed, some forms of wit are apt to put gaiety to flight. Normal children are habitually gay, but seldom witty, and the gaiety of women who make no pretence to the sort of intellectual nimbleness of which wit is bred, must be recognized as one of the most charming and precious of gifts and graces. It finds its origin in a persistent elasticity of temperament, such an elasticity as enables a woman to react triumphantly under the multitudinous, tiny hammer strokes of domestic fate. Not wit, but that far larger and finer thing, humor, is its analogue. It is accompanied by the faculty of seeing the humorous incongruities and absurdities of every day life. There is nothing like it to soothe the nerves of the woman "on edge," after a day of trials with servants and children. It even enables her to endure with patience, and to greet without envy, the smug smile on the face of her home-coming husband, who has had, mayhap, a successful session at his office, and a comforting half hour with the men down town, at close of day, —a half-hour not unadorned with the sparkle and color of something cunningly mixed in a glass, tall or small.

The Plaza de Mayo, Buenos Aires, on which front the Palace and the Cathedral, and from which stretches the Avenida de Mayo with its unending procession of vehicles and rows of cafés spilling out on the sidewalk

A NEW ROAD *on the* SOCIAL MAP

May in Buenos Aires, a Modern City with Modern Shops and Modern Society; June in Rio de Janeiro, the City of Superlatives, the City of Dreams, and Then, the Slow, Homeward Trip

By MARGARET CAMERON

IN TWO PARTS, PART II

THE inimitable Titbottom was wont to bend himself double and survey the landscape between his parted knees, asserting that quite commonplace objects, thus regarded, assumed an unexpected and engaging aspect. The traveler has a whimsical, half dismayed feeling that some such indecorous inversion must have taken place in her own attitude when she arrives in Buenos Aires in May—a month which the North American associates with spring, with daisies and buttercups—and finds the shop windows full of Parisian winter finery fashioned of velvet, and plush, and fur.

THE SEASONS UP-SIDE DOWN

Owing to this reversal of seasons, there is a tradition in Buenos Aires—(and right here the traveler is warned not to speak of that city as Bonus Airs, nor yet as Bewness Airs. If one must say Airs, it is better to translate the name outright and to call the place plain Good Airs. However, in that case, no one will have the slightest idea of what is meant. And Bonus Eye-ress is no better. The tongue must be taught to achieve Bway-hohs Eyé-race, and if tongue and memory prove treacherous, we may compromise on B. A. for every one south of the equator, including many of the *porteños* themselves, so abbreviates the musical Buenos Aires.)—owing to this reversal of the seasons, we say, there is a tradition in Buenos Aires, accepted unquestionably by its feminine population and encouraged by the astute couturiers of Paris, that the new models are always shown in the southern metropolis six months before they are seen in New York or London—or even in Paris itself. To be quite truthful, however, the new fashions of Buenos Aires are the New York fashions of the preceding winter, and the wardrobe which serves in North America or Europe in November is quite *au fait* in Buenos Aires the following May.

March, like the North American September, is likely to be warm, and April is a delightful October. But whatever the month, except during the intense and humid heat of January and February, there is need of a pretty wardrobe and there is no lack of delightful places in which to wear it—always provided, of course, that the traveler has social connections. Otherwise, a traveling dress, a couple of informal dinner gowns for the hotel, and perhaps one more elaborate gown for the opera will carry one through.

Buenos Aires is not picturesque. It is essentially a modern city—a city of level, asphalt-paved streets, brilliant equipages, glittering shops, hotels, theatres, wealth, and fashion, and, although in its modern way it is beautiful, like other modern cities it charms less by appearance than by what it offers of amusement. The natives of Buenos Aires, the doorway of the Argentine, are called *porteños*. There are Irish *porteños*, and Scotch *porteños*, English, Spanish, and Italian *porteños*, and whatever allegiance the children of the city may owe to the country of which it is the capital they are more than Argentines—they are, above all else, *porteños*.

In the main, architecturally and otherwise, French ideals prevail, and the broad Avenida de Mayo, stretching from the Plaza de Mayo, with the Palace and the Cathedral at the one end, to the magnificent, marble Senate building at the other, might almost be a Parisian boulevard. Its skyline is regular, its cafés spill out upon tree-bordered sidewalks, and an unending procession of vehicles whirls through it.

NEW YORK "TAXIS," PLEASE NOTE!

Apropos of vehicles, Buenos Aires has adopted a fashion in taxis that New York might well imitate. In addition to great numbers of horse-drawn victorias and the usual, closed, motor taxicabs, there are many five-passenger touring cars equipped with taximeters. These offer a delightful way of going about, as in Buenos Aires every one, especially unescorted women, drives a great deal. Public vehicles are, on the whole, uncommonly good, and service is cheap. It is a pleasure to report even one thing cheap in Buenos Aires! To be sure, employing any of the cabs described may result in sensations usually obtained only through active participation in a chariot race, for most of the drivers seem to have a sporting instinct, and to enjoy demonstrating the narrowest margin by which they can escape colli-

On the way back from the Jockey Club race-track at Palermo, on the outskirts of Buenos Aires, one takes a turn around a park

A view of the Municipal Theatre at São Paolo, a clean, charming, progressive city which is set high among the coffee plantations

sion at top speed. Only their exceptional skill prevents numberless accidents.

Curiously, there are as yet no good country roads, and although there are hundreds of private cars in Buenos Aires, in addition to the myriads of public vehicles, they are used chiefly in town. As in other Spanish-American cities society drives in the park in the late afternoon, especially on Thursday and Sunday when there are races at the neighboring Hipodromo of the Jockey Club.

At Rio de Janeiro there is a blue, island-dotted bay, an encircling girdle of fantastic granite peaks, miles of serpentine boulevards, and houses set each in a tropical garden and guarded by stately lines of royal palms

THE JOCKEY CLUB

This same Jockey Club is one of the reasons why the traveler should advance upon Buenos Aires armed with social credentials. The Jockey Club is the masculine social center of the Argentine. No one is eligible for membership who has not been a resident of Buenos Aires for at least three years (except members of the diplomatic corps, who are honorary members), and privileges for visitors are not easily obtained. The town house of the club is magnificent, and its cuisine is perfect. Women are admitted to the dining-room as guests of members, and upon occasion they may be shown through the reading, card, and banquet rooms. Among the beauties of these rooms are several fine ceiling decorations done by Pierre Ribera—sometimes called Pedro—a witty and delightful Spanish artist who resides in Paris. A striking portrait of him is among the Sorolla pictures at the Hispanic Museum in New York. It was he who once declared, in limited English but with illuminating gestures, that while he admired what he called the American woman's "state of life," he deplored her free and independent manner, especially as exemplified in her stride. (Needless to say, this was in days when a stride in petticoats was still possible.) "Womans is not for that!" he protested. "No! Womans is for—how you say?—for cling?"

Notwithstanding the seeming amplitude of the Jockey Club house, it is now too small for the requirements of the growing membership, and has recently, with characteristic munificence, been presented to the government for the use of one of the departments of state, while the club purposes building a larger and more magnificent home for itself.

In addition to this town house, the Jockey Club has a large and very handsome pavilion at its race-track at Palermo, in the outskirts of the city. Here society assembles twice a week during the season to see itself and the races, and here, if she would observe this very significant feature of Argentine social life, the traveler must contrive to go. The race-track is said to be the second finest in the world, and the betting is high. On a fiesta Sunday in the season it sometimes reaches three million pesos—a little less than a million and a half dollars, for gambling is one of the favorite diversions of the Argentine and the stakes are always high.

On the way back from the race-track one takes a few turns around the circle of the small but pretty park, where there are hundreds of vehicles filled with all sorts and conditions of men and women, all of them more or less resplendent in their attire.

In the city of Petropolis, to which it once fled to avoid the fever in Rio, society now installs itself at Christmas-time to remain all during the summer months

BOATING, GOLFING, AND THE THEATRES

Besides going to the race-track, the traveler should go to Tigre to see the boating clubs and the regattas, or to nose around in a power boat through narrow waterways between islands with beautiful orchards and here and there the perfectly kept grounds of a summer residence. This is the delta at which the Tigre River joins the Rio de la Plata—called by our English friends "The River Plate," possibly on the theory that since *plata* is the Spanish word for silver, it is therefore proper to allude to it as "plate." At Tigre one sees many beautiful racing shells, manned chiefly by stalwart, white-flanneled, young Englishmen, although Americans, Germans, and Argentines are also numerous. There are frequent races between high-powered motor boats, and usually a hydroplane or so is hovering in the offing.

There are various golf and country clubs near Buenos Aires, which are frequented by members of the large English and American colonies. Here, if an invitation is forthcoming, one may play

(*Continued on page* 72)

THE GARDEN WITHIN WALLS

To Bring into the City Home a Bit of the Verdant Nature Banished by Winter Is Possible with an Indoor Garden

By ROBERT VAN COURT

WHEN the face of nature is hidden beneath snow and ice or wears the somewhat dreary look which winter brings, we welcome whatever resources artifice and ingenuity may offer to present nature under a more attractive form. The warm winter resorts owe much of their charm to contrast, for their beauty is greatest when a large part of the rest of the world is winter bound. But few of us escape the entire cold season, nor do we want to, for it has many delights all its own; yet it is possible to bring into our homes some of the southern atmosphere by means of an indoor garden, and like many other details of a home, its success is as often the result as much of ingenuity as of great expenditure.

To develop the idea one must possess a spot exposed to the sunshine during all, or at least a great part, of the day. The arranging of such a garden in a city residence is not always an easy problem, yet town houses often present such possibilities as the use of the flat roofs, either of the houses themselves or of extensions lower in height than the main structures. A sun-exposed extension pre-supposed, a heavy framework must be built about and over the space and fitted with window-sashes. The woodwork may be painted a deep cream or a delicate gray, and the glass should be cut in rather small panes. If the extension has a chimney, a fireplace will be within the realm of possibility, and it will add greatly to the attractiveness of the garden. The floor may be of brick or tiles or of the dull red quarries, which are most effective when laid in black cement.

There are no laws upon the subject of furnishing a winter garden; one need bear in mind only the need of a comfort and beauty in harmony with this bit of out-of-doors. About the fireplace may be inset some rare but still obtainable Persian or Moorish tiles, or the entire chimney breast may be faced with them. Along part of the wall, either to secure privacy or to screen an undesirable outlook, there may be placed a latticework painted gray, yellow, or green, and covered with ivy or almost any kind of vine. The winter garden may be curtained by night, and protected by day from insistent sunlight by hangings of silk, linen, or cotton.

The furniture may consist of rustic chairs, tables, and settees, or be made of wicker or Japanese teakwood. Tables and benches of marble or stone are in order and beautiful, and a few rugs and cushions will soften their austere appearance. The lighting may be as simple or as luxurious as is desired. Electric bulbs may be concealed by the quaint lanterns made in China and Japan, or one may choose the tall, oriental, standard lanterns of stone, the bronze lanterns to hang from the ceiling or upon the walls, or the antique silver or brass altar lamps, such as one sees before old shrines.

A floral ante-chamber to a living-room makes the latter twice as livable

Just as any out-of-door garden seems to be incomplete without the gleam of water, the garden under glass should have a fountain to render its charm complete. If space be limited, a wall fountain may be selected; for this there are some beautiful reproductions of antiques to be obtained in marble, stone, or terra-cotta. One garden has a fountain which consists merely of a basin of heavy tin or sheet iron, about five feet in width, ten in length, and about twelve inches deep, placed upon the floor. It has been painted dark green, and the bottom is covered with white sand and pebbles from country brooks, while about its edge runs a narrow box holding ferns which droop over into the water. Goldfish play about in the pool, and at each end a jet of water soars into the air.

But most necessary of all are the plants. Ferns and bay trees there must be, and ivy and vines of many kinds to climb or droop. A little ingenuity may make possible a long succession of plants grown from bulbs. Such country blooms as phlox, larkspur, and hollyhocks may be brought into contact with the citified azalias and orchids, and, if well handled, the effect is charming.

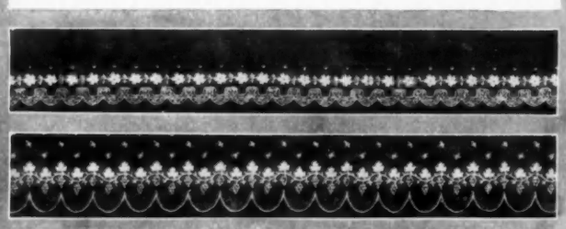
Whether the winter garden be small or large, simple or elaborate; whether it be furnished with simple rustic chairs and tables or with the rare spoils of antiquity, it will be a spot that will breathe a sweet-scented welcome to the visitor and give a restful sense of change from the winter world without.

The treatment of the marble benches, the intimate placing of the wicker furniture, the arrangement of lights and plants, show how a winter garden may be made habitable

The NEW ORDER *of the* LACE GOWN

Net Top Laces, as Well as the More Costly Venise and Alençon Weaves, Will Form the New Lace Gowns, Which Consist Largely of Flounces

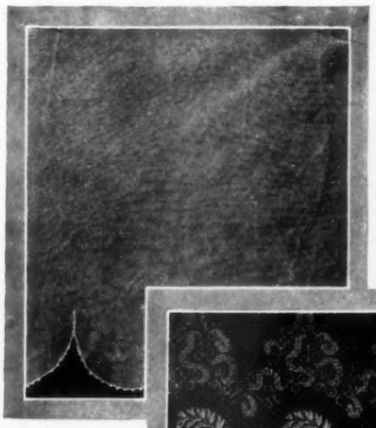
This frock shows how these net top laces can achieve a gown with small effort. Two deep flounces separated by three ruffles form the skirt, and the bodice is a mingling of both the plain and fancy nets



Two net flouncings with scalloped outlines, headed by floral designs that cleverly imitate lovely hand-embroidery

A net in imitation of point lace. This and the other laces on this page come in such varied widths as 9, 13, 20, and 27 inches, and some as deep as 40 inches

The net bodice and tunic veil an underbodice and skirt, likewise of net and likewise trimmed with hand-embroidery and Venise lace, so placed as not to interfere with the pattern on the overdress

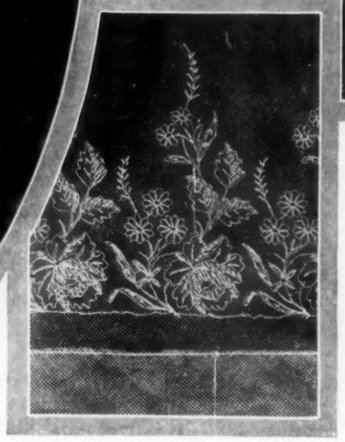


A net with a scalloped picot edge from which to make mid-summer dance frocks

This dainty net lace with its castellated edge has almost the effect of a shadow lace

A very fine net is embroidered and trimmed and draped in the fashionable manner of lingerie gowns this season

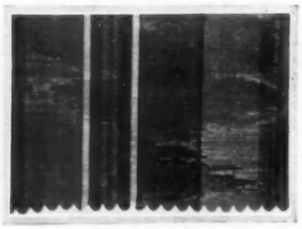
A graceful line design and an odd scalloping make for originality in this net lace



A plain edge, headed by a floral pattern, makes this an excellent lace for skirts

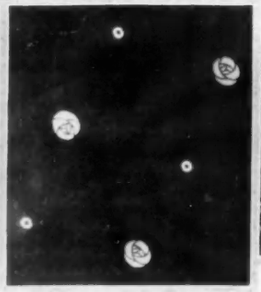
With taffeta in its present supple state, it is possible to make a frock in this frilly style and yet retain a slim silhouette. A pannier and three fringed flounces make the ambitious skirt, and the plain bodice is softened with net and girdled with velvet

A jacket, a waistcoat, a bodice? It is difficult to classify this little affair, but it serves to show how the Roman-striped silks are being used

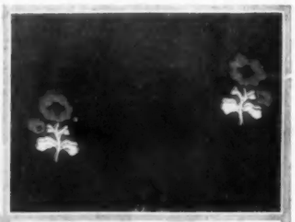


The moire Mogali Roman-striped silk of Haas Brothers is in dull tones (43 inches wide)

A Japanese bouquet brightens a twill foulard that is dyed various shades of blue. Foulards from Cheney Brothers

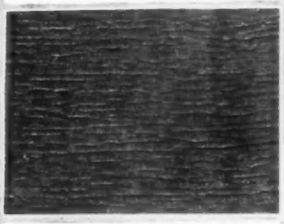


The Poiret rose, here of light blue, dots a plain foulard ground of such staple colors as taupe, brown, and blue

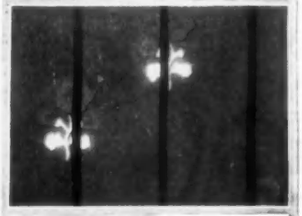


A taffeta as pliable as chiffon is the Pussy-willow print of charming coloring

Blue mandarin crêpe, finely striped in black and printed in colored arabesques

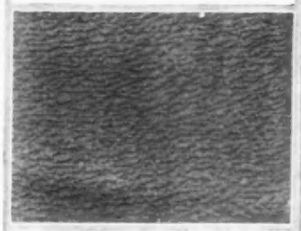


A satin-faced Egyptian silk of a pronouncedly uneven weave, suitable for wraps



Another Pussy-willow taffeta in navy blue with flowers striped with black satin

Printed upon a blue Canton crêpe are red and yellow flowerets—a good trimming



Nutmeg crêpe, a street dress silk, has a wavy, rough surface. The silks in this column are all 40 inches wide and come from Migel

SILKS WITH THE BODY AND COLOR THAT SUIT THEM FOR STREET WEAR, YET WITH ALL THE SUPPLENESS OF FILMY, INDOOR MATERIALS

SEEN *in the* SHOPS

The Opportunity the Southern Season Gives the Shops to Present Summer Things in Mid-Winter, Also Supplies the Stay-at-Home with a Profitable Chance to Make Early Purchases

Early spring brings the need of a hat lightened by soft malines ($5), and a crêpe de Chine dress ($18.50)

Most wardrobes of to-day would welcome such a charming dancing frock as this one of taffeta for $29.50

Paisley-patterned poplin trims this frock; price, $29.50; turban, $6.95

A gown of flowered silk for $39.50, topped by the newest in panama; $16

So attractive are the new spring things that are daily being brought out in the shops that no one with even the vestige of an excuse for buying can resist them. The shops appreciate this fact, and not only provide for the woman who is going south, and who really must purchase light-weight clothing and straw hats, but they offer quite as many attractions to the woman who stays at home. For her they have provided just the sort of dresses that fit into a fagged, winter wardrobe and give it freshness. A very attractive offering is the crêpe de Chine frock shown at the upper left of this page. It makes a charming frock of general usefulness as it is to be had in crêpe de Chine of any color, including the new shades so desirable for spring—with contrasting color at neck and sleeves. The chemisette is of fine net and lace. One of the most attractive color combinations is a mahogany crêpe de Chine, with touches of old-blue velvet at neck and sleeves. The airy, little ruffles of crêpe de Chine are headed by covered cords, and such touches as the collar which stands away from the neck in the back in approved fashion, make it a very good dress.

The familiar aspiring trimmings are not lacking on the hats of spring. Price, $5

The little hat shown with the frock just described is admirable for the "first hat" of the season, of which so much is usually demanded. The soft crown is of black velvet; the brim, which turns up a bit at one side and down slightly at the other, is of black silk braid; the soft edging is of several thicknesses of black, waterproof malines, which, by the way, is to be worn a great deal this season, in spite of its popularity of last year. The knot of flowers at the side is quite old-fashioned—a rosebud surrounded by tiny roses and soft, old-blue flowers. The hat is suitable for wear with a tailored suit—one in which the cut is not too plain and straight—and it is charming for wear with such frocks as the one with which it is shown. A hat of this type is almost universally becoming to young girls.

A SPRING-LIKE FROCK

Another dress, spring-like in appearance and decidedly new as to materials, which is an excellent one to purchase at this time of the year, is shown at the lower left of the page. In this dress, an excellent, heavy crêpe de Chine—in dark green, blue, or mahogany—is combined with the new, Paisley silk poplin, soft and pliable, which, with the tone of the crêpe de Chine as a background, introduces a pattern in deep reds, greens, and blues, with a touch of yellow, in true Paisley fashion. The skirt shows a new treatment in the back, which will be seen a great deal in the spring, and has an attractive side fullness and a front plait. The waist, with front and back of the Paisley silk, has crêpe de Chine sleeves and a touch of crêpe de Chine in the front. The vest, collar, and cuffs, are of Georgette crêpe—a very popular material which has the durability of crêpe and almost the appearance of chiffon. The girdle and sash are another evidence of skilful design, for they accentuate the Paisley colorings that give individuality to the frock.

The hat illustrated with this suit is very smart and very reasonable in price. In turban shape—one of the late winter's smartest effects—it attains newness of outline, by being turned up decidedly higher on one side than the other, and by possessing a brim of an unusual shape. The original hat is in dark blue, but it may be had also in black, or in any color. The brim is hemp, the soft puffed crown, taffeta, and the little curling ornaments are feather fancies which give something the effect of paradise, although they are actually made of ostrich feathers. This hat is well made and of good materials.

FUTURIST COLORINGS

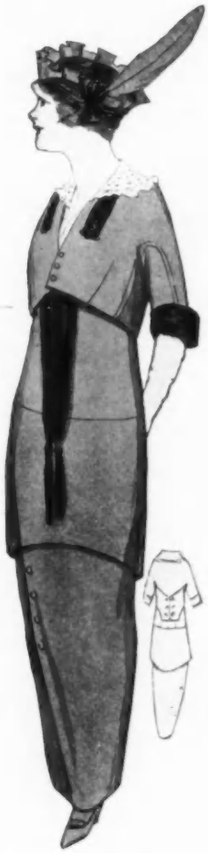
The original of the costume illustrated at the right at the bottom of the page is somewhat extreme as to material, but the same model may be had in plain taffeta. For one to whom it is becoming, however, and who admires odd and attractive silks, nothing could be prettier than the soft green silk of the original, aptly called "absinthe," with its futurist flowers in soft tones of rose, blue, and yellow, with a suggestion of black. The two puffed tunics do not limit the wearing of this model only to those with very slim figures, for, when tunics are properly made, they do not give added breadth, but merely suggest a crisp flare, usually quite becoming to any but extremely short, or very large, stout figures. The black in the design of the silk is brought out by a touch of black around the neck and down either side of the dainty, white net vest, and by a black, taffeta bow at the waist. The upstanding ruffle is of black net, but the tiny, wrist frills match the vest and are topped by a bit of picot-edged, black, taffeta ribbon. This gown is extremely smart either in the pretty silk illustrated, or in taffeta in plain colors.

One of the successful disguises assumed by the panama hat of this season is illustrated in the hat shown with this costume. Heretofore, anything except the simplest sort of panama hat has usually spelled failure, but this season, several very successful and somewhat elaborate models, which are excellent for wear with suits or simple, one-piece gowns, have the panama hat as a basis. In the hat described here, the crown is of panama, and the box plaited ruche is of pretty, green ribbon which harmonizes

The ever-popular blue serge is here combined with the smartest of spring trimmings — Roman-striped éponge; $49.50. The hat costs $15

A serge suit which asks no adventitious aid of trimmings, but wins by smart cut and excellent material; $45. A panama hat for $16

This model for $39.50, by its shortness of coat and simulation of tunic, is especially adapted to slim figures. The turban costs $5



Serge and black satin, with a collar embroidered in colors, form a suit, the youth of which is echoed by the hat. Suit, $39.50; hat, $7.95

with the frock shown. The ruche stands high on one side and shows only a little on the other, where it droops over the hair. Two roses, the odd, little chenille-and-bead roses, introduced by Jeanne Lanvin, complete the trimming. One flower in soft tones of rose, rests on the ribbon at the high side; the other, in green, rests on the straw exactly opposite. This hat may be trimmed in any color desired.

An extra dance frock is never amiss in these dancing days. The one illustrated at the top of page 41 has just been brought out, and will undoubtedly be included in many southern wardrobes. It comes in slightly shaded taffeta, in tones so soft and becoming that it is difficult to choose amongst them. The skirt is looped up into a puff which ends in a smart, narrow ruffle, under a self-tone sash of picot-edged taffeta. The waist shows an attractive draping of chiffon and fine, silk-run, shadow lace. The little wreath of flowers at the front is quaint and delicate in color. The foundation of the frock is of white India silk.

There seems to be no wane for the turban, which is developed here in white hemp and black moire; $8.95

ODDLY PRETTY SUITS

One of the newest of serge suits is illustrated at the upper left corner of this page. Here, an oddly pretty, short coat is braided with black, silk braid and has a bright vest of Roman-striped éponge, a novelty spring material. The stripes appear again in a half-belt on the skirt and in a touch at the cuff. The small collar is of black moire. The skirt is cut away slightly at the bottom in the front, and two small tunics flare prettily from either side of the front and back plaits. The serge itself is of an excellent quality and the suit is well made.

With this suit is illustrated a white, hemp hat with a soft, black velvet crown and an unusual trimming of white straw, which somewhat resembles thistles. The hat may be ordered in any color desired.

Another suit, more simple but equally modish, appears in the second illustration from the left at the top of the page. This suit is also of fine serge. It has a very simple trimming of white satin and a soft, black satin girdle. It is seldom that so simple a suit has real smartness, but although this coat is most youthful, the collar, the cuffs, and the facing lift it above the ordinary. The kimono sleeves are set in with a round seam. The skirt has a little puffed fullness at the hips which is in keeping with the bloused coat, and it is cut away slightly at the bottom in front.

Another version of the panama hat accompanies this suit. The brim is straight, with a black velvet cord about an inch from the edge, and the high, round crown, partly covered with black velvet, has a trimming of flat wings of shaded gray and white. The quality of the panama in this model is excellent.

Blue serge is combined with black taffeta and braided with fine, black braid in the suit illustrated in the second sketch from the right on this page. This suit has the very short coat that is so becoming to slim figures and so suitable for spring wear. The dainty collar of white chiffon is embroidered in tones of blue and pink silk, and is mounted over white Canton crêpe, with which the coat is lined. The skirt has the effect of a tunic achieved by a narrow, circular flounce put on just below the hips.

The turban shown with this suit is of an excellent model which may be had in black and white, or in any color. The brim is of hemp, the crown of velvet, and an odd, black feather trimming projects at either side.

Another suit of serge, especially suitable for a young girl, is shown at the upper right of the page. The coat has a soft, black satin tie and a crêpe de Chine collar embroidered in bright colors. The skirt has an odd tunic, deeper in back than in front, and set on a yoke which is shirred at the waist-line. The hat is of black hemp, with ruffles of black, moire ribbon, and a single quill. The hat may be had in any color.

SMART, NEW HATS

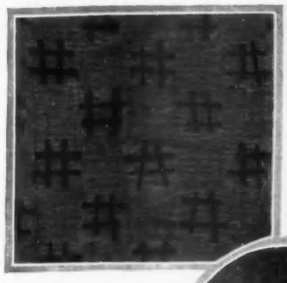
Three hats suitable for early wear in town or for southern traveling are illustrated on this and page 41. The one shown on page 41 is a taffeta model, with a wing-like end of taffeta standing straight up in the front, and two jet ornaments below it. It is made in bright colors—purple, a brilliant American beauty, or a pleasing shade of green—as well as in more conservative shades.

A smart model appears at the lower right of this page. Of hemp, in colors or in white, it is fastened twice on the right side by jet cabochons and is finished on the other side by a velvet bow which, on a white hat, is black, as is also the velvet facing on the upper side of the brim.

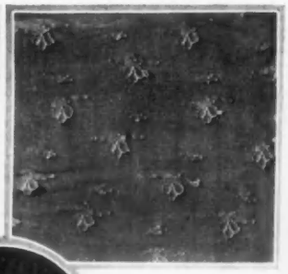
A flaring, white hemp model, faced inside the brim with velvet, is shown in the sketch at the lower left of this page. The brim is encircled by a black moire ribbon and the trimming is an aigrette type of fantasy. This hat may be had in black or in any color.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue.

A hat which illustrates the value of contrast by the ups and downs of its brim, held by jet and velvet; $8.95

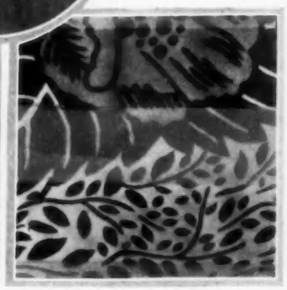


Yeddo Imperial crêpe, 41 inches wide, is here of red with black crosses enclosed by green squares



In Georgette Japona a white figure is sprinkled on a navy blue chiffon ground (41 inches wide)

In a host of charming new colors comes the 41-inch Alminne, a crinkly chiffon, here of green embroidered in white

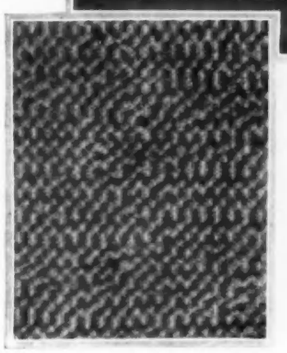


Voile Pekin satin is the name given this filmy, black and white printed material, flowered with yellow (44 in. wide)

The oval above shows a Suzette Broché Imperial, 37½ inches wide—a gray chiffon with an occasional sprig both embroidered and printed. The materials in this group are made in a variety of color combinations by Haas Brothers

CHIFFONS, AND THE LIGHTER SILKS THAT ARE ALMOST AKIN TO THEM, SHOW UNEVEN SURFACES, AND THESE GENERALLY FIGURED WITH PRINTED OR EMBROIDERED DESIGNS

Where the figures are as bold as these, a wisdom that is the better part of valor counsels a simple drapery and the subduing use of a fine lace



Satin Nocturne, 40 inches wide, presents an uneven, golden surface. From Migel

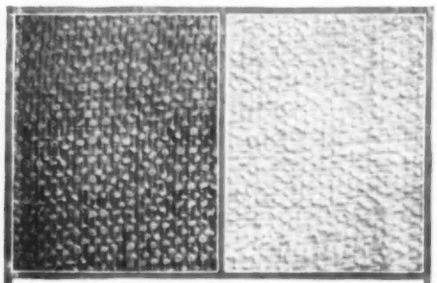
WOVEN *of* COTTON

A Rough Surface Is the Universal Characteristic of Cotton Materials This Year—Ratines Are Coarsely Looped, Crêpes Are Run with Yarn, and Wash Corduroys Are Prominently Ribbed

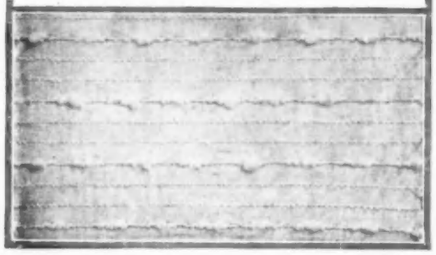
The simplicity of this favorite Jenny model, with its all-around pannier and broad, dropped girdle, makes it admirable for many of the new materials

A cross-barred material or a ribbed crêpe such as shown on the left may be combined with plain ruffles. Gowns from Bonwit Teller & Co.

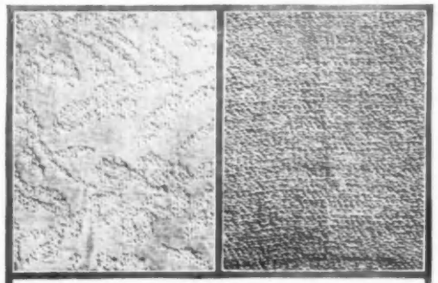
A vest, cuffs, and collar of sheer white batiste and a girdle of Roman-striped silk are trimming enough to set off a smart frock of looped, cotton ratine



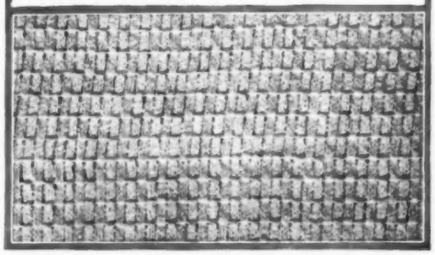
Ratines, 40 inches wide, roughened by white loops drawn through white or colored grounds



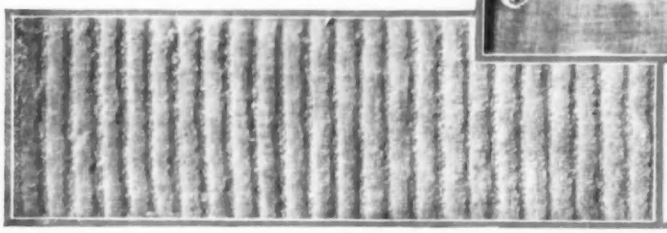
To give variation in surface, nub yarn of matching color threads a silky crêpe 26 inches wide. Above three materials from E. P. Gleason & Son



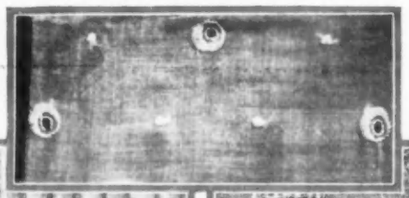
Brocade éponge, 38 inches wide, and ratine de luxe, 36 inches wide, may be combined smartly



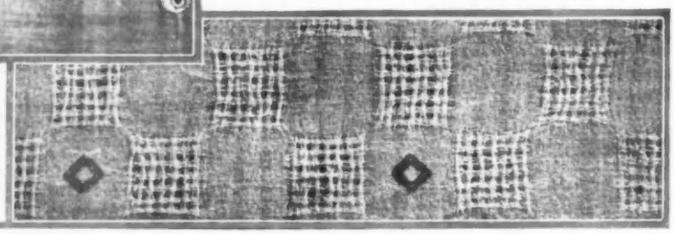
Basket weave ratine, 34 inches wide, is effective to combine with plain crêpes. The above three materials are from A. G. Hyde & Son



Velours corduroy, or golfine, 42 inches wide, lovely in color and designed for suits and odd wraps



Handkerchief linen, 30 inches wide, embroidered in color. Above three materials from Wanamaker



The loose weave of this crêpe, 40 inches wide, is broken by drawnwork and colored embroidery

SMART FASHIONS *for* LIMITED INCOMES

It Is Not Too Early in the Year for the Foresighted to Profit by Summer-Time Intimations—The Economical Advantages of the One-Color Wardrobe

That durability and usefulness are not disdained by the great is shown by this Chéruit model, which loses nothing of distinction in the proof

"In time of winter, prepare for summer" suggests this frock of lavender-striped linen, and the motto is a wise one, even for those who contemplate no southern trip

A gown, so well designed that the personality of the wearer is emphasized, avoids distracting attention by any insistence of petty ornamentation

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greater practical value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, the patterns of models published under this department at the special price of $1 for a separate skirt, jacket, or bodice; $1.50 for a three-quarter length coat, and $2 for a whole suit or gown

FOR a practical wardrobe, Chéruit's models are particularly appropriate, since in them smartness is attained by the elimination of everything approaching the pretentious. Some of her best models are in standard and durable materials without expensive trimmings, and can be reproduced at moderate expenditure. This is true of the Chéruit suit illustrated in the upper, left corner of this page. It also has the rare quality of being adapted to several uses, for a limited income is always trying to make one costume do the work of at least two, though more often than not, the costume fails to fit either requirement. This suit, however, is equally suitable for either town or country, and the belt gives it a jaunty look which makes it appropriate for out-of-town luncheons and sports events. The material for this suit is a light weight, gray whipcord, with black satin for the collar and a belt of patent leather. The buttons and loops are of the material. The back consists of a long panel unbroken by the belt which apparently passes under it, but which in reality ends on either side, under the edge of the panel. At the waist-line, this panel opens in an inverted plait. Gathers hold the fulness of the lower side pieces, and in turn are held by a piping. At the hand, there is an inch-wide cuff of black satin. The skirt is narrowed by means of its bias, sloping, flat plaits, unusual in this day of unnatural broadenings. At the back, similar plaits are carried straight down from belt to hem.

EVER WORTHWHILE SIMPLICITY

The strong tendency to simplicity in every form of dress should prove favorable to the woman who dresses on small means. There is a marked difference in this respect during the last decade. Elaborately trimmed costumes are the exception rather than the rule, and throughout the summer, at polo or tennis gatherings, one sees many smart women wearing gowns similar to the frock illustrated in the middle of this page. It is made from sheer, white linen, striped in lavender, and has no trimming save the collar and cuff ruffles of soft batiste, finished with three tiny cords, instead of entredeux. The sash is of black taffeta, passed around the figure and left to hang in two big loops. Cording appears again in the gathers at the top of the skirt, and the tunics are particularly well arranged, for the outside one is long and does not cut the lines of the figure in two.

The complete simplicity of the gown at the right is a quality for which one generally searches in vain outside of exclusive dressmaking establishments. The bodice is unadorned save for its two plaits and piqué collar and cuffs, and the row of buttons fastening a back which is even more severe. A broad girdle of the material, embroidered in black braid, redeems the costume from commonplaceness. On the hips the plaits are placed exactly right, so that they do not take away from the excellent, flat appearance across the front. This is a charming gown for general use in warm weather.

Another gown on this order illustrated at the left of page 46 accomplishes a pleasing draping of the figure with almost unbroken lengths of the material. The slope of the shoulders is accentuated by a slanting seam running up from the underarm. At neck and wrist, the material is finished by three cords, and a frill of embroidered batiste.

COOL BLACK AND WHITE

A combination of black and white always looks very cool in warm weather, especially in models where the bodice is almost all white. The second costume from the left, on page 46, gives almost the effect of a skirt and blouse, but is, in reality, a gown. The skirt is black charmeuse with a high, corded girdle, above which there is a top of white chiffon. White satin, with a chenille dotting in black, forms the collar and edges the V-neck. In the back, there is a big bow of satin, the loops of which are tacked high against the shoulders.

A gown of cinder gray whipcord is shown in the third sketch on the page. The bodice is uncompromising in its severity, but avoids stiffness by a blousing above the girdle. The arrangement of this girdle is good. Across the back, a three-inch-wide tab of the material is hung over the girdle, being attached at the upper edge; at the front, a sash-like panel of black-and-white striped silk, lined with white, China silk, hooks exactly into place with patent clasps. The wide, black-and-white fringe at the bottom is sufficient to weight it. The plaits at the back of the skirt are arranged to give a broad panel in the middle. Very smart are the collar and cuffs of sheerest batiste, corded on the edge to match the cording at the front opening of the bodice. This frock would be excellent made of some of the new wash materials, such as cotton duvetyn or any of the various new ratines.

THE SEPARATE WASH "SPORTS" SKIRT

Separate linen skirts for either golf or tennis have taken a standard cut, from which they vary from year to year only by slight improvements or smart new touches. The skirts in the sketch at the right of page 46 are from a leading tailor, and give two models much in favor with women who take care to be correct in their sports costumes. That at the left buttons in the middle of the front, and has buttonholes piped with a heavy cording. A patch-pocket is placed low down on the left hip. Under the loose plait there are

A true one-piece gown is this that accomplishes a pleasing draping of the figure with almost unbroken lengths of the materials

fasteners, which may be undone for running, and which also allow the skirt to be opened out flat for ironing. The arrangement of the back of the tennis skirt is largely a matter of preference, but the slight fulness, such as there is in this one, is generally considered satisfactory. A panel back, such as is used in the second model, has a tendency to curve in too sharply. A wide wale piqué, which has a stripe almost as heavy as corduroy, is the material used for this second skirt. The smart little pocket on the right side has a small slit, through which runs a stitched strap of piqué. This skirt can be opened like the other. Now that all the new materials of the winter are reproduced in wash goods, there is a wide variety of choice in materials for tennis skirts. Of course, the old standby is linen, which is used in rather fine weaves this year, and in choosing this one is sure not to go wrong. A heavy quality of cotton duvetyn, in white, is very beguiling, but its wearing qualities when subjected to much washing are apt not to be as reliable as linen. The ratines, however, are as reliable as they are numerous.

A REASONABLE WALKING SLIPPER

The price of boots and slippers has soared so high in the last few years, that it has been out of the question for a woman of limited income to have satin slippers to match every evening gown, except by purchasing them at sample shoe shops. In walking slippers, also, it has been difficult to get the best makes at moderate prices, and where good service is important, it is very poor policy to buy any but the best. Patent leather slippers for street use have been anywhere from $9 to $12 a pair, and such prices are prohibitive unless the dress allowance is liberal. So it is good news to hear that one of the fashionable bootmakers has brought out a satisfactory new walking slipper at $7. They are very good-looking, and have a moderately high heel, a very long vamp, and sharply pointed toe, while at the instep, there is a new decoration of two small straps, with a round, cut steel button on each.

BARGAINS IN BROCADES

All through the early spring months, one can find the rarest bargains in expensive materials, such as metal brocades and brocaded velvets. When these

Coolness, smartness, and serviceability are unfailing attributes of the warm weather costumes of her who foreswears colors for black and white

first came out in the winter, the prices were anywhere from $12 to $20 a yard; now, there are two- and three-yard lengths offered for $17 or thereabouts. From such a piece, next winter, a most lovely tea-gown may be evolved. Two and a half yards, or even a little less, depending on one's height, will cut one of the straight coats often mentioned in these columns, which are so simple and classic in form that they never go out of style. To make the coat, the straight width of the material is cut in the middle to form the neck opening, while the outside edges, joined together at the hips, form casual sleeves. With a bit of fur, or gold gimp, around the neck this makes an altogether charming garment for use over an old satin gown, when dining at home. These goods may be found the next few months at the silk counters of the big shops, and it is well worth while to invest in them now for another season.

THE ONE-COLOR WARDROBE

It is the part of wisdom for the woman of limited income to adopt one color for her wardrobe, and, with variations of tone and treatment, stick to it throughout. In the first place, this is economical in that the general harmony makes it possible to do with a smaller number of articles, and, in the second place, such a scheme gives personality and distinction to one's appearance. Naturally, this means that the color schemes chosen must be practical ones; either black with its variations of black and white, and gray, or combinations of blue or brown. Undeniably, black is the smartest. That this can be done to perfection is proved by many a woman who dresses on a very small income. A street suit of black velveteen, a country suit of gray whipcord, and a tea-gown of cinder gray satin, with a gray mode-color chiffon drapery and a touch of gold lace at the front, go to form an outfit both individual and serviceable.

This color scheme may be appropriately developed for evening gowns by making one of black satin, with a lettuce green chiffon top over white lace, and the other a gold and black brocade, with top and tunic of black net and gold gimp. For summer sports, the sweater may be of black-and-white, ribbed silk, the tennis shoes should be white, reinforced with black leather, and the tennis hat, a simple shape in white straw, with a buckle of black moire ribbon. These are some of the details that go to make

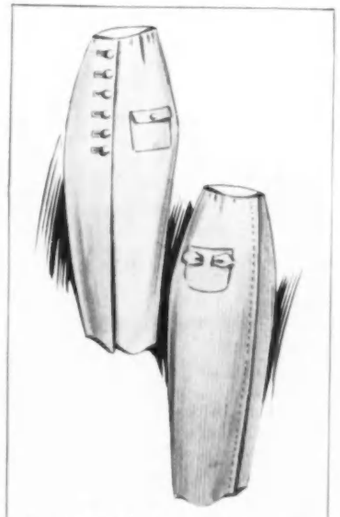
Cinder gray whipcord, cunningly draped, and sashed with black and white silk, forms a costume which will long retain its pristine freshness

a really smart wardrobe and one that is most durable. The same ideas can be attractively carried out in blue, as there is no end to the variety of shades in which this color may be obtained. One could evolve several evening gowns, all in dark shades of blue and each giving a totally different effect. Women who dress on little, make a mistake in thinking that an evening gown to be suitable for smart occasions must necessarily be of a delicate hue. Some of the best models are in most p.actical colors, though economy was, doubtless, far from the intention of their designer.

ATTIRED FOR A SUMMER MORNING

What one needs for summer mornings, is determined, of course, largely by the individual environment, but it is an unusual situation which is not adequately met by linen skirts and white blouses. At the most fashionable resorts a white skirt, with a white blouse, tennis boots or white buckskin shoes, a smart, plain hat, and some sort of sports coat, will turn one out well, and be far more appropriate than more elaborate costumes. In adopting so simple a costume as this, however, care must be taken to make it as smart as possible. The skirt should fit well and be made after the standard cuts described in this article, and the stockings, whether silk or lisle, should have a certain touch of smartness in color or design. Some of the clocked lisle stockings, in plain colors, are as effective as silk, or, if color is eliminated entirely from one's costume, there are very fine white lisle stockings with black silk clocks.

An excellent material for a sports coat, which does not destroy the effect of all white on a hot summer day and yet is not perishable, is a black-and-white striped homespun or tweed. If one looks long enough in the shops, it is always possible to discover a really good, plain blouse, though it may be necessary to refuse many fancy ones before finding it. Such a blouse is always to be had for less than $6, and six or eight of them are plenty for the summer supply. By eliminating everything else in the way of a morning costume, one saves a considerable amount, which may be used in the purchase of the afternoon and evening gowns. When it comes to planning the afternoon frocks, that is to say the sort appropriate for luncheons, bridge, and the like, it should be borne in mind that the woman who must consider expense can not afford to put much money into a frock that is useable only in summer, such as the tempting linens, batistes, and cotton voiles. It is better to avoid these materials, charming as they are, and select chiffon, which is used for frocks the year round. This material is not only economical, but the smartest possible thing at French watering-places. A chiffon frock has a distinction that is often lacking in the embroidered lingerie frock. There are shades of cream, beige, or amber-colored chiffon that are wonderfully effective made up with no trimming, save net at the neck opening, and a dashing sash.



Scant in material, severe in cut, and perfect in fit is the wash skirt of the summer sportswoman

Dzama, of the Tibetan spaniel breed, treasured for keen instinct of guardianship

The only female Happa dog in England and duly proud of her unique position

Dooma, a Lhasa terrier, owned, as is Dzama, shown opposite, by Mrs. Wilmot Corfield

NEW TRIUMPHS *for* BRITISH KENNELS

Breeds Jealously Guarded for Ages in Distant Mountains and Deserts Are Brought to England by Women Breeders

IT is really a remarkable thing, considering the stringency of English quarantine laws, that so large a number of foreign breeds of dogs find their way into English homes and upon the English Show Bench. America, non-restrictive in the matter of quarantine (and having to deal somewhat, therefore, with diseases that dogs spread), has opportunities, denied to the average Englishman, of exploiting foreign dogs. To the latter it seems incredible that his cousin, in this a licensed free lance, should not avail himself more freely of the chance to import the interesting and ofttimes beautiful canines of other lands.

THE DOG QUARANTINE

To import a dog into England means an infinity of trouble and expense. For six months following his arrival the dog must be quarantined on a veterinary surgeon's premises licensed for the purpose, and the dog is not allowed out of his kennel on any pretext. On rare occasions the Board of Agriculture permits quarantine on private estates, but the expense is no less, for the kennel must be under veterinary supervision during the six months, the government has access at any time, and all expenses must, naturally, be paid by the dog's owner. So it says much for the Britisher's love of a dog that every year some new breed makes its appearance. It is, moreover, a notable fact that it is almost always under the auspices of a woman exhibitor that the initial bark is uttered.

In the past year, nothing more beautiful nor more interesting in dogdom has claimed attention than the Saluki shami, or gazelle hound, introduced by the Hon. Florence Amherst. Indeed, it is no exaggeration to say that there is no dog living which excels, in grace and beauty, this grayhound of the Arabian desert.

Napsah, a Saluki or Arabian gazelle hound secured for Europe by the Hon. Florence Amherst

GAZELLE HOUNDS

Until Miss Amherst, who is the only breeder of these dogs in Europe, imported them, only the most fortunate travelers had ever seen them, even in their native land. They are so highly valued and so jealously kept by their owners that they are most difficult to obtain, or even to view from a distance, unless one happens to strike a party of native sportsmen numbering sheiks amongst them, for the ownership of the Salukis is practically confined to the sheiks. A specimen can not be purchased for money, though, on rare occasions, it may be given as a proof of friendship or faith in another man's integrity. Miss Amherst, in company with her brother, has traveled much in the east, and it was as a friend of the desert and the wandering gypsies therein that she became possessor of the brace of Salukis from which those she exhibits and sells to-day are bred. No gazelle hound has ever been sold by Miss Amherst for less than fifty pounds, and the sums exchanged have sometimes gone into several hundreds. No matter how high the offer, she will let only those who are genuinely interested in the breed have specimens, for her idea is to keep this unique breed pure — as pure as the desert has kept it.

EIGHTY CENTURIES OLD

The wandering Arab tribes have guarded their greyhounds even more jealously than their famous breed of horses, and to this fact is due the perfect preservation of type. Portraits of Salukis on the ancient Egyptian monuments might have been painted from living specimens of the present day, might even be the picture of Miss Amherst's Sultan or Napsah. It is said to be the oldest breed used for hunting in the world, and that the type was the same 8,000 years ago is demonstrated by a likeness of a Saluki on a predynastic fragment found recently at Hierokomopolis, in Egypt. In the illuminated manuscripts illustrating the hunting achievements of the Great Mogul Emperors, gazelle hounds are painted, decorated with richly ornamented collars and coats, and the breed was known to and prized by the crusaders; Richard Cœur de Lion himself owned a brace or two.

The Salukis are used for coursing hares and other desert animals, but especially for hunting gazelles. They are the speediest of all known dogs; their pace is 20 to 30 yards a second. Their feet differ materially from those of the English greyhound, for they are flat, and pressed out, fitted for galloping over the yielding sand. Their sight is very far and keen. In height they average twenty-three and a half inches, and in color they vary from cream to flame; that is, from the color of their native sand to deepest gold. As with many breeds of dogs there are two principal varieties, the smooth and the feathered, and it is the feathered that is the most beautiful, and to which is accorded by the Arab the "kingship of the desert." It is of these that two pictures are shown on this page.

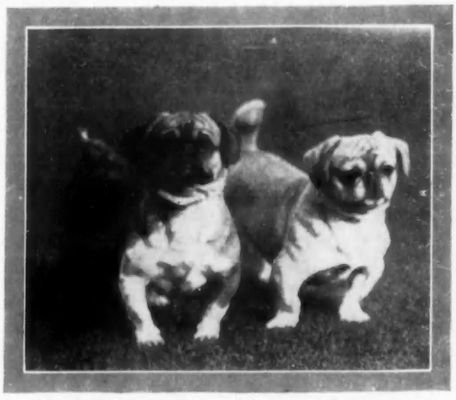
The Saluki is very faithful and affectionate. Standing before a Saluki, watching its intelligent alertness and the dreamy look in its beautiful eyes, it is impossible not to remember the old Arab saying, "A camel driver has his thoughts, and the camel, he has his." The thoughts of the Saluki shami, even be he bred in captivity, deal of places and things we wot of only indistinctly through the medium of dusty papyri.

UNIQUE TIBETAN BREEDS

The little Lhasa terrier and the white and black Tibet spaniel, both of which are difficult to procure, for they are carefully guarded by the Tibetans, have been well brought forward by the Hon. Mrs. McClaren Morrison and Mrs. Wilmot Corfield, of London, travelers and collectors in the east.

(*Continued on page 70*)

Showing the beauty and intelligence produced in the Saluki by eighty centuries of pure breeding



Two Happas, confident aristocrats of China, introduced into England by Mrs. Jardine Gresson

CREATING *a* CHILD'S SIZE WORLD

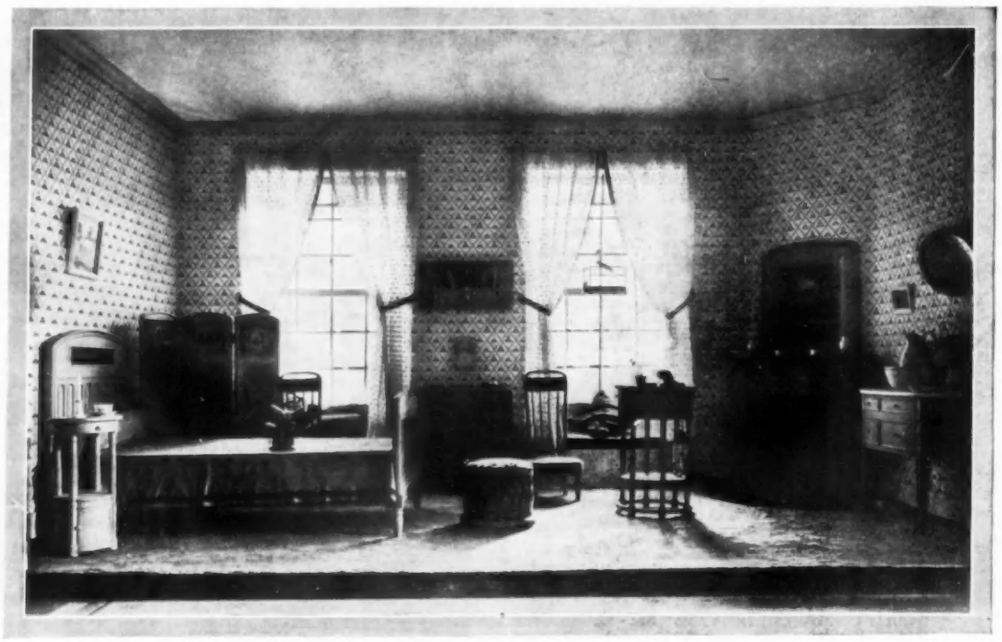
Suddenly Grown-Ups Asked Themselves How They Would Like to Be Forever Dodging Tables Built to Strike Them Forehead High and to Sit Forever on Silly Chairs That Dangled Their Feet in the Air, and the Answer Was an Exposition of Furniture for Children

NOT long ago a most unusual exhibition, an "Exposition of Art for Children," was held in the Musée Galliera in Paris. This is a beautiful, white marble building set in the midst of a green park on the right bank of the Seine and near the Palais du Trocadéro. In summer, it looks cool and inviting, and the greensward in front which slopes gently toward the river is abloom with beds of flowers and alive with hundreds of happy children and their nurses. In spite of the inviting appearance of the building—a perfect example of Italian Renaissance architecture, by the way—and the life about it, the great doors at the top of the broad flight of polished, marble steps are forever closed, and the entrance is by way of the grand court at the back, on the rue Pierre Charron. There is a romantic little story about the Musée Galliera, and once familiar with the story no traveler, however burdened with miscellaneous information, ever forgets where and what the place is. In fact, the telling of the story is the only way in which adequately to explain what the museum itself is, or rather what it was intended to be and is not.

WHAT THE MUSÉE WAS MEANT TO BE AND IS NOT

As late as the year 1878 all the land now occupied by the museum and its park was still the property of the beautiful and fabulously rich duchesse de Galliera, an Italian by birth, and a Frenchwoman by adoption. The duchess possessed, in addition to her wealth in money and in real estate, a priceless collection of art treasures—paintings of the early, Italian school and statuary excavated from the ruins of Pompeii and Herculaneum. For some reason or other she loved the country of her adoption much better than she did her native land, and decided to leave her art treasures to France instead of to Italy, in which country they had been originally created. Accordingly she took the necessary steps to have her collection removed from Italy to Paris. She gave to the Ville de Paris the ground and the money necessary to build the splendid Musée Galliera as it now stands, and had her art treasures stored at Genoa, ready for removal to their new home. Then something happened. The long arm of the Italian government reached out and barred the passage of the treasures across the frontier. The duchess, it is said, was in such a rage with her country that she refused ever to enter it again, and she died very shortly after of a broken heart, caused by the failure of her well-laid plans—at least so the story runs.

Paris, in the meantime, found itself something in the position of a man who has been presented with a white elephant, or an obelisk. What was to be done with the museum? There it stood, a beautiful specter, white, shining, empty. To be sure, a few statues, some paintings, and a number of really handsome tapestries which has been the property of the amiable duchess graced the place, but they were not sufficient to attract visitors to the museum.



Instead of struggling futilely to add cubits to her height, the possessor of a room with child's size furniture may live as comfortably as a grown-up

One room of the exposition showed an excellent place for a child to play, but too profuse with distracting toys for a sleeping apartment

THE IDEA OF THE CITY COUNCIL

Then, the City Council had an idea! Why not make the Musée Galliera a permanent exposition gallery of industrial art? Paris had more than enough of "Palaces for Fine Art Exhibitions" but never a place for the exhibition of the applied arts—works in metal, wood, ivory, ceramics, embroidery, lace, bookbinding, furniture, and upholstery. In the days when France was a monarchy all these useful arts were fostered and protected by the mandate of kings, so that there are thousands of workers in them still in Paris, and the French today excel all other nations along these lines. Industrial art is, in fact, a near relative to the fine arts, and many painters and sculptors have a hobby in the world of industrial art as well as in their own. The great Rodin is a fine woodcarver, and some splendid examples of his handiwork are held for fabulous prices by crafty and farsighted dealers.

No sooner did the Council conceive

(*Continued on page 76*)

The King Going to War, with an army of soldiers, great, white horses, and guns, all of carved wood, makes a frieze wonderfully interpreted by the childish beholder

The YOUNGER GENERATION

French Fashions Designed by Specialists in Junior Modes Are among the First to Make Capital of the New Crêpes and Endorse the Fad for Taffeta

It is scarce more than a skull cap of dull-toned tapestry cloth, edged with dark green velvet and trimmed at the side with a cluster of acorns, that rests upon the child's curly head

An all-velvet hat which is covered with white velvet, black-striped. Black velvet straps the crown, and red velvet strawberries and green velvet leaves wreathe the brim

Tiny lemons, huddled together in threes, form a quaint garniture for this hat of draped, violet duvetyn

A tunic of blue serge and a skirt of plaid taffeta sound conventional enough, but when seen, the detail of blue taffeta girdle crushed through serge eyelets, and the cut of the plaid collar overlapped with one of linen, at once appear unusual

Taffeta has not, among children's clothes, the intermittent favoritism that it holds in grown-up fashions; indeed, it is always more or less in demand. Here a hat is made of white taffeta, hand-embroidered and piped in French blue silk

A slip of one of the new, cross-barred crêpes would make a dainty foundation for a coatee of rose or blue or white taffeta. Plaited frills at the neck and cuffs, and box plaiting on the coatee are trimming sufficient for this simple frock

SEEN *on the* STAGE

The Epigrams That Nothing So Soon Loses Novelty as Novelty, and That Though Humanity May Alter the Fashion of Its Thinking, It Can Never Utterly Alter the Fashion of Its Feeling, Explain Why "The Philanderer" Died and "The Henrietta" Lives

By CLAYTON HAMILTON

IT seems almost a paradox that the one type of drama that is least likely to survive its immediate generation is the drama of ideas, and that the term of its survival will be shortened in proportion as the ideas which it expresses are advanced. In any alert and growing age, the fashion in ideas is altered nearly as quickly as the fashion in dress; and, in either instance, the vogue that is most of the moment is always the first to fall behind the times.

An advanced idea may be defined as one which a radical minority is endeavoring to force upon the conservative majority. Such an idea is doomed to one of two destinies. Either it will be rejected, or else it will be accepted, by the common mind of the majority. Ideas which are rejected are very soon forgotten, and become as dead as that pseudo-science of phrenology which was a favorite theme of advanced thinkers in the days of Charlotte Brontë. But those other ideas which are accepted by the common mind become almost immediately commonplace; they are woven into the general fabric of tradition, and nobody afterwards remembers that they once were new. In either case, therefore, an advanced idea—whether it be discarded or retained—must soon cease to be advanced. There is nothing that so quickly loses novelty as novelty, and the only things that can never grow old are those that have never been new.

One reason why the plays of Shakespeare are "not of an age, but for all time" is that he never concerned himself with ideas that were new to the age in which he lived. He was a contemporary of Francis Bacon, the most advanced thinker who had appeared in the world of philosophy for a thousand years, but his plays afford no indication of the influence of that new method of inductive thinking which was soon to revolutionize the conduct of the human reason. Other Elizabethan dramatists, like Jonson and Dekker, discussed the topics of the times, but Shakespeare held his work deliberately aloof from all that was immediate or novel. His plays were never timely, and this is not the least of reasons why they are insured forever against the touch of time.

Emotion is more enduring than thought. Humanity often alters the fashion of its thinking, but it can never utterly alter the fashion of its feeling, which has been inherited from a prehistoric past. This is the reason why the only deathless dramas of the world are plays that deal with basic and primordial emotions—love of woman, love of home, love of country, love of right, anger, jealousy, revenge, ambition, lust, and treachery. These essential themes are dateless; they can never grow old because they have never been new. But any play which substitutes the ideas of the moment for the emotions of eternity must remain forever dated by the moment that inspired it. It is soon tossed into the scrap-basket of history, amid the calendars and records of discarded time.

"THE PHILANDERER"

THIS point has recently been brought to mind by the first American production of Bernard Shaw's early work entitled "The Philanderer." The ideas which are discussed in this fantastic comedy were very new in 1893, but nearly all of them have been already whistled down the wind with the snows of yesteryear.

Ponta Tulli (Robert Warwick), one of the many victims of Gabrielle Jannelot's (Frances Starr's) jealous machinations in "The Secret," a Bernstein play that is a marvel of intellectual suspense but fails to touch the sympathies

William H. Crane and Douglas Fairbanks in a revival of the pioneer play of American business life, "The New Henrietta"

It was not till 1889 that "A Doll's House" was first produced in London, and, twenty years ago, Ibsen was nothing but a name in England. The great Norwegian dramatist was not yet understood; he was subjected, on the one hand, to indiscriminate abuse and, on the other hand, to indiscriminate idolatry. It was this latter absurdity that Shaw chose to satirize in the two acts of "The Philanderer" that are set in the Ibsen Club, a monstrous organization of unwomanly women and unmanly men. But there is no longer any point to this satire, now that nearly everybody understands his Ibsen as well as Mr. Shaw understood him in 1893.

The "new woman" of the early nineties is also a creature of the past. She has been trampled out of existence by the triumphant march of a more reasonable feminism. The thinking women of to-day are not trying to behave like men; they are striving for a social and political recognition of their freedom to behave like women. Such mental hermaphrodites as Sylvia Craven—the advanced women of 1893—no longer exist as targets for satirical attack.

Mr. Shaw's favorite contention, that—in what our ancestors used to call "the love-chase"—the woman is more often the pursuer than the pursued, has been made so familiar by the wide acceptance of his later and weightier comedy entitled "Man and Superman" that to find this theme discussed in "The Philanderer" strikes a contemporary audience as the iteration of a commonplace. Here is an emphatic instance of an advanced idea that has lost its emphasis by becoming commonly accepted.

All in all, "The Philanderer," now looked at through the telescope of twenty years, exhibits a curious intermingling of ideas that have been discarded and ideas that have been obliterated by being incorporated in the common body of belief. As an intellectual essay it is already obsolete.

Considered also as a dramatic composition, "The Philanderer" is far inferior to the later works of Mr. Shaw. Both the theme of the play and the personality of the hero were evidently borrowed from that brilliant and topsyturvy *jeu d'esprit*, by the late Sir William Gilbert, entitled "Engaged"; and, in theatrical effectiveness, the replica is by no means equal to the model. "The Philanderer" was only the second of the many plays of Mr. Shaw, and it reveals a lack of practise in the technique of the drama. There seems to be no other reason to explain the fact that the first act is by far the best. Instead of conserving his material in such a way as to lead us upward to a climax, the author shot his bolt at once. The triangular scene in the first act, between Charteris and Grace and Julia, tells us absolutely all the author has to say on the subject of his central theme; and all that he has left himself to do in the three subsequent acts is to talk the matter over, from various points of view. Hence, notwithstanding the unfaltering vivacity of the dialogue, the play grows dull before half of its allotted course is run.

One fault which is evident in "The Philanderer" has been repeated in nearly all the later plays of Mr. Shaw, but in this piece it seems particularly patent. This is the utter absence of any emotional appeal. It is, of course, entirely sound to explain the easy dominance of Charteris over women by the fact that he is incapable of any sentiment, but his

Photograph by Foulsham and Banfield, London

Emmy Wehlan in "The Girl on the Film," which has reached us from London with a German book, an English cast, and a near-American chorus

Photograph by Foulsham and Banfield, London

George Grossmith, the leading "film actor," who shares the center of the stage with Miss Wehlan

triumphs are made less impressive by the fact that he moves amid a world in which emotion is unknown. Julia might, indeed, be regarded as an emotional character, but half the time we are allowed to feel that she is shamming, and the rest of the time her emotion merely renders us impatient instead of sympathetic. Grace Tranfield has no heart at all, and we can not humanly accept her even as a type of the woman who has taught her intellect to dominate her sensibilities. The silly softness of Cuthbertson is merely a satirical invention, and it is impossible to imagine a physician so absolutely heartless as Dr. Paramore. But to paint life utterly in terms of intellect is like painting a landscape entirely in different tones of blue.

The present production of "The Philanderer" is also disappointing. The actors were selected in London by Mr. Granville Barker and the cast was rehearsed by Mr. Barker and Mr. Shaw. Except for Mr. Charles Maude, who plays the hero with an easy grace, the company is undistinguished, and the stage direction is not so fine as that to which we have been made accustomed at the Little Theatre. All of the performers except one have been carefully costumed in the period of 1890, in response to a wise precaution of the author's to insure his lines against evident anachronism, but Miss Mary Lawton has been permitted to gown the part of Julia according to the fashion of 1913. It seems incredible that this incongruity should have been condoned by a stage-director with the international reputation of Mr. Granville Barker, or that it should have been allowed to pass uncorrected by so tasteful a manager as Mr. Winthrop Ames. But the fact must be recorded as a fact. It is very difficult to lend credence to a dialogue between a Grace of 1890 and a Julia of 1913; the effect is somewhat as if Othello should dress himself in football clothes; and such an insurrection against reason and propriety is especially to be lamented in the Little Theatre, where past experience has made it least expected.

"THE NEW HENRIETTA"

BRONSON HOWARD'S famous comedy, "The Henrietta," was first produced in 1887, six years before the composition of "The Philanderer"; yet, because its material was traditionally theatrical instead of intellectually insurgent, it seems less out of date to-day than Mr. Shaw's assemblage of novelties no longer new.

"The Henrietta" was constructed in accordance with certain technical conventions which have subsequently been discarded. For this reason, the piece has been renovated by Winchell Smith and Victor Mapes. These collaborators with a dead dramatist—whom all of us who knew him must ever hold in honor—have done their work extremely well. They have deleted the soliloquies and the asides of the original text; they have introduced telephones and motor cars; they have made the villain a son-in-law, instead of a son, of "Old Nick"; they have softened the melodramatic emphasis of the third curtain-fall; and they have multiplied the figures of the financial transactions, to indicate the increased cost of speculation that has supervened in recent years. Otherwise they have left the familiar play intact, and thereby they have reminded us that this very first drama of American business life is inherently more effective than any of the host of plays that have been patterned after it.

In some respects, this comedy, as it is now presented, seems untrue to life. The "fashionable clergyman," who was so extremely up-to-date in 1887, has fallen out of date as irrevocably as any character in "The Philanderer." We know that no bank would accept a personal account subject to a sudden check for a million dollars. It is no longer easy to accept as a representation of fact the machinery of the raid on "Henrietta" stock. And, fortunately for the future of the race, we can no longer admire the "chivalry" of Bertie at the second curtain-fall, when he allows himself to break the heart of the girl who has agreed to marry him by assuming the guilt of another man, merely to postpone his sister's inevitable discovery that she is married to a scoundrel. It has taken us nearly two thousand years to live down our traditional tendency to applaud an indefensible self-sacrifice, but in the last few years we have lived it down at last.

But, basically, "The Henrietta" is not only a very well-made play, but a play that makes an appeal that is irresistible in sheer humanity. We love all the characters in this deftly fabricated comedy, and, although these characters are controlled by an evidently artificial plot, they appeal more surely to the human heart within us than the intellectual abstractions that are dressed up by Mr. Bernard Shaw in the guise of human beings.

It is a pleasure to welcome that experienced comedian, Mr. William H. Crane, in his old part of Nicholas Van Alstyne. The part of Bertie, the lamb, is now played by Douglas Fairbanks. Mr. Fairbanks is extremely funny, but he misses the psychologic point which formed the basis of the depiction of this character by the late Stuart Robson. Robson represented Bertie as a sound thinker whose psychological machinery was unusually slow. It took him—let us say—an hour to arrive at an idea and another hour to express it, but we perceived, finally, that the idea which we had waited for was unusually sage. But Mr. Fairbanks presents a naturally silly person whose ideas are apparently of no account. He shows us a man incapable of thinking, instead of a man only capable of thinking slowly.

The frank theatricism of "The Henrietta" affords us a not unpleasant antidote for the careful avoidance of theatricism in many recent plays. After all, the purpose of the theatre is to exhibit an artificial heightening of the interest of life, and not merely to hold a mirror up before the eyes of the assembled spectators. To elder theatre-goers the present revival of "The Henrietta" affords a pleasant opportunity to renew the agreeable impressions of their youth, and to theatre-goers of the younger generation it affords an opportunity to look upon one of the most significant milestones in the progress of our drama.

"THE SECRET"

IT is a pleasure to praise Mr. David Belasco for setting forth a play by an author of established reputation. "Le Secret," by Henry Bernstein, was produced last spring in Paris, with Madame Simone in the leading rôle; and Mr. Belasco, with unwonted self-effacement, has striven to repeat the piece adequately in America. His stage-settings have been precisely copied from those of the Parisian production; the text has been translated word for word; and, for once at least in his career, Mr. Belasco seems to have let a dramatist alone.

"The Secret" is the cleverest production of the cleverest technician writing for the stage to-day. What may be called the psychologic plot—since the action of the play is purely psychological—is a marvel of ingenuity. After three acts in which the author submits his characters to a most searching process of critical analysis, we are required to admit that all of them are true to life. The dialogue, also, is concisely subtle and exceedingly well-written. It would seem, in any summing-up of these details, that "The Secret" must be called a great play; and yet the critic somehow is withheld from applying to it this extreme and unexceptionable adjective. The one defect of the piece is shared by all the other plays of M. Bernstein—it produces no appreciable effect upon the human sympathies of the spectator. With this author, the

Mary Lawton in "The Philanderer," a Bernard Shaw play with a twenty-year-old theme that fails to convince because it substitutes an idea of the moment for the emotions of eternity

pattern of his play seems all in all. In order to make his pattern plausible, he has to create characters so unusual in their psychological equipment that they fail to awaken in the audience a spontaneous response of recognition. What we miss, in every play of Bernstein's, is the desired opportunity to care about his characters. When his people suffer deeply, we fail to suffer with them; we observe them not as fellows but as specimens; and we remain as unaffected by their pained contortions as any botanist would be at the death of a flower he was using for experiment. Here again we encounter an author of extraordinary intellect who seems to have no heart, and this deficiency is the only factor that forces the critic to set his work a little lower than that of the few dramatists who are indisputably great.

In this extraordinary play, M. Bernstein has deliberately violated an accepted tradition of the drama by keeping a secret from his audience for over half the evening. In the first act, the heroine, Gabrielle Jannelot, is exhibited as a thoroughly amiable woman, who has been ideally married for many years to a sage and honorable man. Her best friend, Henriette Durand, is a widow. After the death of her husband, Henriette had entered into an illicit love-affair with Charlie Ponta Tulli, but this affair had been known only to Gabrielle. Both Henriette and Charlie had intended to marry each other, but their alliance had been broken off by a misunderstanding that had remained incomprehensible to both of them. Henriette is now loved by Denis Le Guern, a sincere and simple-minded man who looks upon the wayward Henriette as a virgin soul. Le Guern ingenuously consults Gabrielle as to the absolute integrity of Henriette, and, being reassured, asks Henriette to be his wife. When Henriette accepts him, Gabrielle advises her to tell him the truth about her previous relation with Ponta Tulli, but Henriette disregards this advice. After the engagement is announced, Gabrielle confides to her husband the secret of Henriette's former love-affair, and then the curtain falls.

The second act takes us to a house party in the home of an aunt of Gabrielle's. Henriette and Denis—who have now been married for some months—are present; and so is Charlie Ponta Tulli, who has mysteriously been invited down. This intrusion Henriette resents. For the first time, we perceive that Gabrielle is seduously following the footsteps of Iago. She subtly sets Denis and Charlie at variance with each other by many half-suggested little hints, until a rage of jealousy results, which culminates in a drastic physical encounter between them. Already we have discovered that the misunderstanding which had formerly separated Henriette and Charlie had been stimulated by a double-dealing on the part of Gabrielle, and we now realize, as the culminating surprise of this surprising drama, that the visit of Ponta Tulli to the present house party had been subtly calculated by Gabrielle to break up the married happiness of Henriette, and we are required to reconstruct our opinion of Gabrielle.

At this point, we find ourselves at a loss to understand the double-dealing of the heroine. This enigma is explained in the last act, which sets forth that exhibition of dramatic motives which is usually expounded in the first act of a well-made play. Gabrielle had been actuated all along by an insane jealousy of Henriette. She had loved Henriette devotedly, but she had never been able to endure the unperturbed happiness of her friend. At the conclusion of the play, the two men pitifully strive to reassemble the fragments of their shattered ideals. Le Guern has upon his hands a faithful woman who had once been faithless, and Jannelot is confronted with the deeper problem of an amiable woman who is utterly incapable of faith.

According to this pattern, we are forced to conceive the heroine in one way for an act and a half, and then to reconstruct entirely our opinion of her character. This device, though contrary to a tradition of the drama that has always heretofore been honored as an axiom, appears to stimulate an intellectual suspense which must ultimately be accepted as the leading source of interest in M. Bernstein's play.

Ferne Rogers plays the title rôle of "Iole," a musical comedy based on a delightful satire of the early Robert Chambers

Mabel and Edith Taliaferro, two sisters who play sisters in "Young Wisdom," an amusing comedy in three acts

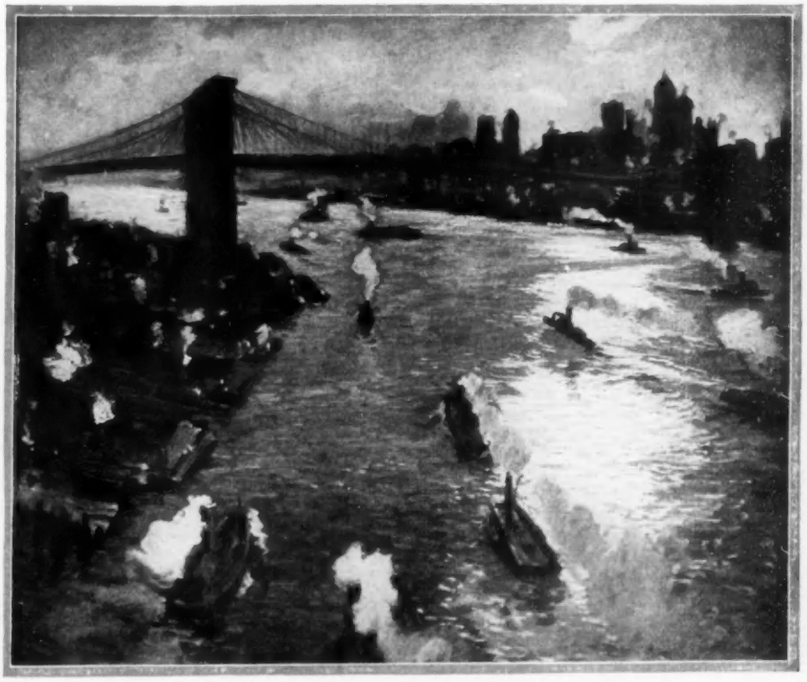
"WE ARE SEVEN"

"WE ARE SEVEN" was written by Eleanor Gates, the author of "The Poor Little Rich Girl," and this fact is in itself a sufficient reason why every one should go to see it. The present play—which is her second—is a whimsical farce. It opens with an act that is worthy of Barrie, but thereafter the author has contented herself with stirring up the materials that she has already compounded—with the result that the concoction runs thin before the three acts are completed. The defect of the play, from the technical standpoint, is that the author should have invented something new for the second act, and for the third, to stimulate an interest that was already faltering in her initial material.

The heroine is a young college girl who has already imagined herself as the mother of seven perfect children, and is seeking a eugenic father for this imaginary brood. She is academically interested in the study of social conditions on the East Side of New York City, and her aunt obliges her to hire a male servant to accompany her on her tours of investigation through the poorer districts. She prefers an escort who is deaf and dumb, and states this preference to her family lawyer, a lovable old gentleman who is an old suitor of her aunt's. An adventurous young man, who is a nephew of this lawyer, applies for the position, and pretends to be deaf and dumb in order to carry out the obligations that he has assumed. The heroine falls in love with her hired escort, and deeply laments the fact that his affliction inhibits her from regarding him as the eugenic father of her prospective brood. But when at last his ruse is discovered and explained, she accepts him as her husband, and in that moment, she sees a vision of the seven perfect children who are soon to be. This charming play is beautifully written; but it needs a more masculine infusion of the sterner stuff of drama.

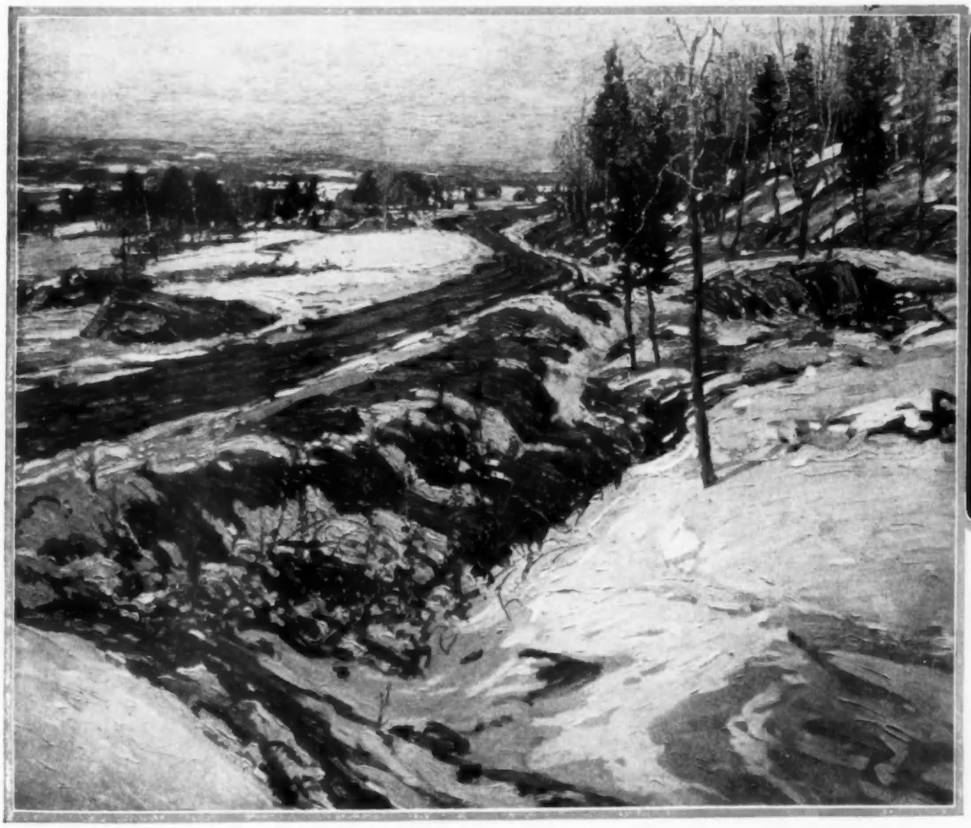
AT *the* WINTER EXHIBITION *of the* NATIONAL ACADEMY

In the Most Important Exhibition of the New York Winter Season, American Painters Proved Their Worth, Especially in the Portrayal of the Outdoor World



Jonas Lie, one of the keenest interpreters of American life of to-day, exhibited "The Path of Gold," in which the gray-green East River of New York City, dotted with puffing tugboats, is crossed by a shimmering, golden track

Before a delightful Japanese screen, Lydia Field Emmet, the sympathetic painter of children, places "A Good Little Girl" with a touch of sadness back of her wondering eyes and shy smile



Happy childhood and the beauty of human affection were the themes of Ivan Olinsky, in a pleasing group called "The Family"

Though many a critic quarrels with the snow scenes of Elmer Schofield, they represent, as is shown by "The Hill Country," a distinctive and very American type of landscape

THE PARIS *of* FOYER *and* STAGE

The Manner and Manners of French Audiences, and Tragedies and Farces That, for the Nonce, Are Winning Their Discriminating Applause

IN Paris there are two distinct classes of theatres. There are the real theatres—such as the Comédie Française, Théâtre des Variétés, Théâtre Réjane, Théâtre Sarah-Bernhardt, and Théâtre du Gymnase—and there are the "bonbon boxes," little theatres which seat from three to five hundred people, and are devoted to chic, amusing, entertaining plays. To these small places the very smartest people go, and the curtain rises late, because they are too busy with their tangoes, teas, and dinners to spend a whole evening at the theatre.

BEFORE THE CURTAIN RISES

The atmosphere of the audience side of the footlights of a Parisian theatre is certainly different from that of a New York theatre. When we Americans go to such a place of amusement we go straight and decorously to our seats and sit staring respectfully at the curtain until it goes up. If we see a friend, we bow coldly, and if by mischance some poor unfortunate gets in the wrong seat, or if some other unlucky one happens to tread upon our toes or jostle our elbows even the least, infinitesimal bit, we get quite upset. For an American to sit in the Comédie Française and wait for the curtain to go up is to register a set of strangely interesting impressions. In the first place the audience appears to have no nerves. The Frenchman has had a good dinner at home, or what is more probable on a theatre night, he and his whole family have dined well in a nearby restaurant, and they come trooping into the theatre like a crowd of happy, healthy school children. There is no formality, no self-consciousness. The men are all in evening dress—there are no other men in all the world who wear evening dress with such careless ease as the Frenchmen. They stick their top hats on the backs of their heads—not for a pose, but because temperamentally that is where the Parisian's hat belongs — and they stand in groups down by the footlights or scatter all along the aisles, backs to the curtain, faces to the incoming throng. Men of affairs, diplomats, lawyers, judges, academicians, and the rest, meet, exchange greetings, and deliver messages forgotten during the day.

As for the Frenchwomen, they dress a great deal more elaborately for the theatre now than they did even ten years ago. Everywhere are seen the smartest light colored, décolleté gowns, but half of the women wear no gloves, the women stand carelessly about with the men, talking, chatting, looking at the new arrivals, and spying out acquaintances until time for the curtain to go up. There is no music in the French theatre, and until the performance begins the house looks for all the world like a big schoolroom before the bell rings for classes to begin.

The French people use their lorgnettes in a way to startle a conservative American. At the Comédie some evenings ago a very pretty woman and a man stood for half an hour before the performance, both with their backs braced against the rail of the footlights. She was perfectly gowned and dozens of pairs of glasses from all parts of the house were focused upon her. She seemed entirely unconscious of the glasses as, unperturbed, she examined the new ceiling of the theatre at her leisure and chatted with her companion. This new ceiling by Albert Besnard shows Adam and Eve under the famous tree of trees, but, traitor to tradition, the tree supports—instead of the familiar serpent—another man.

Having chronicled so many pretty things about the French audience, it seems only fair to exercise the prerogative of saying something bad about it. One disagreeable thing is this: that, dare one speak or make the least, little bit of a noise after the piece has begun—no matter what the reason — one gets a glimpse of that particular type of brute which smolders back of a Frenchman's eyes. There is no use to argue or to remind him that one has paid for a seat and comes from a free country, or anything else. The only thing to do is to subside, and if one must sneeze or choke, to choke—choke, silently.

Berthe Bady, the principal in d'Annunzio's new play

Copyright by Walery, Paris.

Gabrielle Dorziat plays opposite Guitry, Bernstein's "Samson"

Mlle. Mistinguett, in a welcome farce by Capus

Mme. Yvonne de Bray, the gay and tragic butterfly-moth of "Le Phalène"

Mlle. Catharine Fontenay mimics, to the delight of large audiences at the farce, "En Douce," the Russian dances of Ida Rubenstein

Henry Bataille, author of the successes, "Le Phalène" and "La Marche Nuptiale," with his police dog, "Sport"

THE SUCCESSES OF HENRY BATAILLE

Two plays by Henry Bataille are in the forefront of the present theatrical attractions of Paris. At the Comédie Française his "La Marche Nuptiale" is making a phenomenal success. There is a cue there from morning until night, and the house is sold out for weeks ahead. And crowds are thronging to see "Le Phalène," his new play at the Théâtre du Vaudeville, in which Mme. Yvonne de Bray portrays with wonderful charm the beautiful, big butterfly-moth which would not think of scorching its white-spotted wings at any flame less than an electric one of a thousand candle power. "Le Phalène" has received rather severe treatment at the hands of the critics. It is called morbid, neurotic, and many other things equally bad by those who occupy the audience side of the footlights.

As for the stage side of "Le Phalène" —well, there is the opinion of Mme. de Bray herself who declared some time ago, in her dressing-room, just after she had died so convincingly, that she was delighted with the play. As she was talking the playwright came in, and while the eyes of every woman in the audience were sparkling with tears which he had wrung from them, he himself was wearing a most heavenly smile. Indeed, Henry Bataille is well known for this particular smile, the kind that wins instant liking, the more wonderful when, basking in it, one remembers fearfully that every night, at twelve o'clock, two women die at the point of his pen, one of them slipping lifelessly to the stage of the Théâtre du Vaudeville, the other, with a look in her eyes like that Bastien

(*Continued on page* 108)

WHAT THEY READ

A Poet Whose Work Forms a Bond between East and West—Travelers Who Tell Tales of the Four Corners of the Earth, and the Royalties Thereof—Novelists Whose Field Is World-Wide

RABINDRANATH TAGORE, a poet long known in Bengal, and for a year or so known to a few British and American men of letters, has suddenly become known to the whole reading world by the award, for distinguished performance, of the Nobel prize of $40,000. To us he became known first through a translation of a volume of his verse entitled "Gitanjali," with an introduction by William Butler Yeats, which was published in 1912 by the India Society of London. Mr. Yeats tells us, in his introduction, that an Indian friend from whom he sought light on Tagore assured him that no living European poet had any such repute in the west, as this Hindu has long enjoyed in the province of Bengal, where he is known to the readers in a population of more than 160,000,000. After reading Tagore's work, in a translation that makes no very serious attempt to conform to the laws of English verse, and which, much of the time, is indistinguishable from prose in form, Mr. Yeats declares himself an ardent admirer of the poet. Ernst Rhys, the English critic, says of Tagore, "Since the Hebrew Scriptures and the Greek Testament were translated into the English Bible, no finer transfusion of the genius of other eastern tongues into that of the western world has been effected."

It should be noted that Mr. Yeats, as a sworn mystic, would naturally be attracted by such an oriental as Tagore. An Indian admirer of the poet reports him as sitting daily from three to five in the morning, lost in contemplation, deeply sunk in a reverie upon nature and God. His father would sometimes sit thus for twenty-four hours, and upon one occasion his rowers waited for him eight hours while he contemplated the beauty of the landscape upon the borders of a river. Most occidental readers are repelled by the thought of such deeply contemplative musings, and by the rhapsodical poetry born of such mystical contemplation.

It is highly probable, however, that much of what we most admire in the majesty and beauty of the Old Testament came of the writers' long forgetfulness of ordinary mundane considerations in the contemplation of natural beauty and spiritual manifestations. We all recognize that nothing in our native poetry approaches the sublimity of some passages in the Hebrew Psalms, and that there are parts of Job unmatched in the noblest English verse. Long familiarity with our admirable translation of the Hebrew sacred books has enabled us to feel their beauty and sublimity as we feel what is best in native English poetry, though doubtless we never quite appreciate all the subtleties of Hebrew poetry as they were appreciated by those to whom the Psalms, the Book of Job, and the Song of Solomon were originally addressed. So it is with the work of this strange oriental so suddenly thrust upon the attention of the occidental world. For his own people, he has the message of a genuine literary renaissance; for us he can be at first, to a large extent, only a literary curiosity whom we may in time accept as a first rate influence in poetry, but much of whose work must puzzle those who are not attuned to the mysticism and passion of the orient. The dignity of the following, from a song of death, however, will be felt by all who have a sense for the poetry of the higher themes:

Death, Thy servant, is at my door. He has crossed the unknown sea and brought Thy call to my home.
The night is dark and my heart is fearful—yet I will take up the lamp, open my gates and bow to him my welcome. It is Thy messenger who stands at my door.
I will worship him with folded hands, and with tears. I will worship him, placing at his feet the treasure of my heart.
He will go back with his errand done, leaving a dark shadow on my morning; and in my desolate home only my forlorn self will remain as my last offering to Thee.

A photograph of the Infanta Eulalia of Spain with Mrs. Bates Batcheller standing beside her. It was under the Infanta's lively tutelage that Mrs. Batcheller made her interesting travels through Spain and Portugal

The three volumes issued in 1913 show the Bengali poet in three aspects—as a writer of love poems, pure and yet passionate, as an unapproached writer of poems upon infancy, and as a prose interpreter of oriental mysticism to the western world.

No one with a love for poetry and a quick perception of what is genuine in literature, is likely to deny the marvelous charm of "The Gardener." The author explains that it is a work of his youth, and it surely seems to have the stamp of youth, as inspired by innocent love. In form, the poems here appear as the prose of one who is a master of modern English, and who knows how to give a rhythmic beauty to his language, without departing from the excellent rule which forbids that the rhythm of prose shall be that of verse. Fancy and imagination are here in richest abundance, and passion is bodied forth with tenderness and purity. One realizes how these love songs would wing the ether were they written in the lyric verse of an English master poet, and perhaps the best evidence of their genuine inspiration lies in the charm that reaches the reader, even through their translation into an alien tongue and their presentation in prose form. Tagore's prose, in this volume, has been spoken of as Whitmanesque verse, but no one really acquainted with the verse of Whitman at its best could have drawn any such parallel. It is the feeling and fancy and imagination of Tagore's original Bengalese, triumphing over the obstacles presented by change of language and of form, that constitute the beauty of "The Gardener." But for the oriental setting, it might have been written as a set of love songs in any of the great European tongues.

That universality which characterizes "The Gardener" belongs also to the "Child Poems." Swinburne, who late in life fell under the spell of little children and wrote so delightfully of them, might well have put "The Crescent Moon" into English lyrical form, though he never gave to his own poems of infancy the tenderness that pervades these of Tagore. These sympathetic understandings of childish fancy are more subtly penetrating than aught in Robert Louis Stevenson's "Child's Garden of Verse." There is humor, too, in Tagore's verses of childhood, and some of his subjects suggest pretty closely those of Stevenson. The little child, sent to bed early, sees the watchman walking the street, and the street lamp, "like a giant with one red eye in his head." The poem recording these things ends with the childish wish, "that I were a watchman walking the streets all night, chasing the shadows with my lantern." The task of indicating what is best in "The Crescent Moon" is hard, when all is so charming, but some of the numbers widest in their appeal are "The Home," "Sleep-Stealing," "Baby's Way," "Baby's World," "The Rainy Day," "The Flower-School," "Fairyland," and "The Source." In the first of these occurs this exquisite touch, "Suddenly a boy's shrill voice rose into the sky. He traversed the dark unseen, leaving the track of his song across the hush of the evening."

In "Sadhana," the contents of which volume Tagore delivered before academic audiences in this country, the author attempts to present in a simple, unphilosophical fashion the highly spiritual mysticism of the east. The author's native kindness prevents him from showing himself a partizan, but he can not help implying his sense that, of the seemingly irreconcilable spirits of the east and of the west, the former is the nobler and the truer. This volume presents the subject in six lectures, expressed in the author's own clear and singularly pure English prose. THE GARDENER; THE CRESCENT MOON, CHILD POEMS; and SADHANA, THE REALIZATION OF LIFE, by RABINDRANATH TAGORE, translated from the original Bengali by the author. (New York: The Macmillan Company, $1.25 for each volume.)

AROUND THE WORLD

ROYAL SPAIN OF TODAY, by TRYPHOSA BATES BATCHELLER, recounts this American woman's travels in Spain and Portugal under the lively tutelage of the Spanish Infanta Eulalia, once a visitor to the United States. Mrs. Batcheller tells us all about her royal friends, and a good deal about their lands and palaces and her own adventures by the way. She entered Spain in a motor, by way of a high Pyrenean pass, and saw many cities and much goodly land between. An illuminating idea is given of the progress of the country, of all classes of Spanish society, of art and architecture, and of the industrial reawakening of Spain.

Her details of travel are enriched by statistics of trade and population, and the usual lively and entertaining style of this authoress throws many hitherto unfamiliar and interesting lights on Spanish conditions. Many new facts are clearly and charmingly portrayed in a series of letters similar to those which made the Italian volume by the same author such a success. The book includes an account of a short visit to Portugal, where Mrs. Batcheller was received and entertained by King Manuel and his mother, Queen Amélie.

Special opportunities were given Mrs. Batcheller by the royal family of Spain to meet distinguished people and to see places and things of unusual interest, and all data secured in this way was turned to clever advantage. Mrs. Batcheller, like all the world, admires the

(*Continued on page* 88)

Here breadth at the sides is not achieved by the hat brim itself, but is cleverly accomplished by the trimming, as here where silk pompons, linked by brown moire ribbon, widen a tailored hat of tan Milan straw. A Burgesser model

A light-as-air hat for traveling is made of taffeta in a becoming shade of dark blue. Against a plain, puffed crown is turned back a shirred brim, edged with a gathered fold, upon which grow two velvet oranges with their green foliage

The greatly favored tall trimming is here placed toward the back of a hat of brown Milan straw covered with shirred, "tête de nègre" taffeta that extends a trifle beyond the brim in front and at the right side

"Tête de nègre" taffeta completely covers a tan straw hat suitable for traveling or strictly tailored wear. Its small, soft shape is wreathed with a flat rosette trimming of the silk dotted by tiny, orange flowers. This hat and the one in the circle are Regina models

A hat to wear with the tailored suit in or out of town is of écru, Milan straw with a slightly rolling brim. The low, round crown is banded at its base with a brown velvet ribbon topped by a white feather breast. This model and the one above it are from Burgesser

STRAWS AND TAFFETAS WHICH SHOW THE WAY THE SPRING MILLINERY WIND BLOWS

THE OTHER SIDE *of* FIFTY

The Traditional Uniformity of Mourning, Most Tenaciously Clung to by the Mature Woman, Has Made Way for an Individual, but No Less Correct Style of Dress

A hip-length jacket in front, and a long coat in the back is this unusual model of black moire antique, fox trimmed. From Carroll

The black dinner gown may with perfect correctness be replaced by a less somber one of white. Model by B. Altman & Co.

A model which, by the substitution of dull silk for fur, would serve throughout the spring, has a flare well suited to the mature figure

THE ritual of mourning dress, once so rigid in its exactions, has lately undergone many modifications, because women, especially women who have passed that youth which triumphs in a great measure over unbecomingness, have insistently demanded less depressing and more becoming materials and modes. The overthrow of the old ideas began when the small bonnet, which was so long felt to be obligatory with a crape veil, was discarded for the moderately brimmed hat, and the change was a welcome and wisely inspired one.

In its new arrangement on a hat instead of a bonnet, the veil is often held by a crape flower at the front of the crown, entirely covers the top of the hat, and falls at the back in long, graceful folds. The effect of this arrangement may be seen in the photograph above. The white crape facing of the brim shows above the outer edge, and creates an under light that reflects softly on the face —a touch from which even the youthful face derives advantage, and one almost invariably demanded by the complexion of middle age. The face veil of octagon-mesh net, with an inch-wide border of crape, whether worn with widow's mourning or with other deep mourning, dispenses with the necessity of wearing the crape veil over the face, a custom seldom adhered to now, and one to which many women seriously object on the score of health.

Draped in this manner from a hat, the long crape veil adds beauty to its inherent dignity. From Henesey

The back view of the separate coat shown above reveals a becoming length of line. From Maison Maurice

The long coat photographed with this hat and veil possesses the merit of distinction. Its lines are full and both dignified and graceful. The coat, which is a jacket in front, gives length of figure to the woman who has added a pound or so with each birthday, and yet the hip-line at the front is a guaranty against the overaccentuation of the slenderness in the opposite type. The lusterless moire antique and the borders of shadowy fox offer gradations in tone and shading that overcome the monotony of black, yet are in perfect harmony with the dull crape veil; not a note jars, and each material seems to enhance the charm of the others. The simple, straight lines of the kimono sleeves, the short, sack-like front with large, defining buttons, the long back, cut in circular shape to secure the smart flare at the bottom, develop a coat which is an exceedingly effective example of mourning that is correct and, at the same time, becoming and modish.

Very different from anything formerly permitted the woman in mourning is the

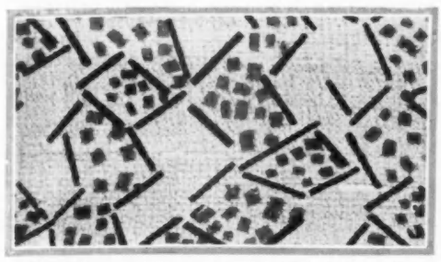
(*Continued on page* 100)

TWO GOWNS WHICH ACCOMPLISH TUNICS AND FULL DRAPERIES OF SKIRT AND YET LOSE NO WHIT OF THE COVETED LISSOMENESS OF FIGURE

An evening gown of black charmeuse and net top lace has a bodice which, instead of blousing extravagantly as heretofore, follows the lines of the figure, a figure not less supple than formerly, to be sure, but thrown more into relief. The double tunic and the sleeves of delicate lace indicate the advent of a season in which lace seems destined to strike a dominant note

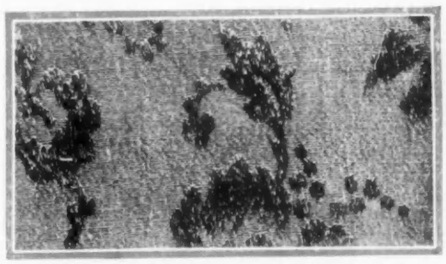
In a gown of black charmeuse Drécoll accomplishes the popular, puffed tunic—drooping lower at the back than anywhere else—and yet loses not one bit of the coveted lissomeness of figure. The tunic of black silk net half reveals and half conceals spider-webs of jet and pearls hung over a deep, white yoke. The bodice, a mere smooth girdle of velvet with a very big bow at the back, is topped by the spider-webbed net and sleeved in strands of jet

OF SUCH STUFFS SHALL GOWNS BE MADE



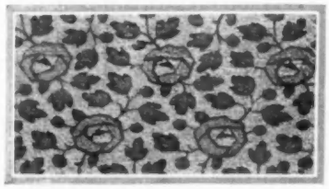
One of the new crêpes has a cubist design in orange and violet, sharply accented with black

Soft Colors Predominate, Save for the Occasional Brilliance of Roman Stripe or of Cubist or Oriental Design, and Plain Silks Have No Place among the New French Materials for Spring



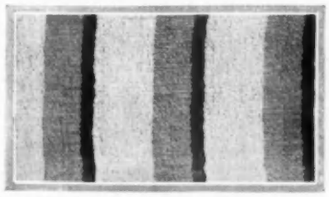
A dull crêpe background emphasizes the richness of a lustrous silk pattern of the same shade

Even the sturdy tussur silk, which is very supple this year, boasts a design in colors



Silk, masquerading as wool, borrows a pattern which suggests old-fashioned print

Crêpe with three-eighth-inch stripes of navy blue and white, has met with much success



Crêpe striped in lavender and yellow, with a fine black line, is a favorite with Paquin

To realize the important part that silk will play in the early spring dress of the smart Parisienne, one has but to see the wonderful silks offered by Gaillot-Guinot, of Paris, a selection of whose latest novelty materials are shown here. First of all, attention is called to taffeta—but not the plain taffeta of last year. In fact, none of the new silks, crêpes, mousselines, or chiffons come in plain colors. They are either striped, *lamé*, brocaded *ton-sur-ton*, or are printed in colors—and at Gaillot-Guinot's, as at other houses, colors are more subdued than last year. Except for a few Roman stripes, cubist figures, and Bulgarian designs, most of the colors are rather soft.

There is an infinite variety of pale écrus, champagnes, and apricots, all of which have the appearance of being yellowed with age. One deep champagne is called *champagne foncé*. There is an endless variety of greenish yellows and yellowish greens, known by the various names of *tilleul*, canary, chartreuse, and absinthe. Although the same names are used from year to year there is always a slight change in the shading. This year's *tilleul*, or linden color, is a bit deeper in tone, and has more of a greenish tinge than the color which bore the same name last year, and there is a new shade of green, known as *perruche*, or love-bird. The vivid reds of last year are wholly lacking, but there is a new shade of red, known as "coronation," which appears both in silks and in woolen materials for street wear, and one very delicate shade of mauve has a decided reddish tinge.

The new taffetas are either striped or plaid, in imitation of the old-fashioned taffeta. They are rich and soft and have just a suspicion of a rustle. Last year, Madame Premet showed one or two models fashioned from these taffetas, and this year, she has ordered quantities of them as they are so effective in the new skirt drapery which she is featuring. Chéruit is using one-tone, brocaded taffetas in dull shades of brown, blue, and green.

Metal brocades are no longer in the limelight, although Gaillot-Guinot is showing some wonderfully pretty pieces. Conspicuous among them are some embroidered in huge flowers of colored, metal threads. Callot and Paquin have ordered a gaily flowered chiffon—a chiffon with a huge, splashy, allover design which holds every color of the rainbow. This is to be used for lining evening wraps.

In woolen materials there is nothing that is startlingly new. The serges are extremely fine, and the smartest colors are navy blue, *poussière* or dust-color, and *tilleul*. There is gabardine, which will be very much used for both suits and one-piece dresses. All houses have ordered these materials. Chéruit has ordered a *velours de laine* with a small check in creamy white and green. The *velours de laine* for the spring season is less velvety and more like cheviot than that of last year.

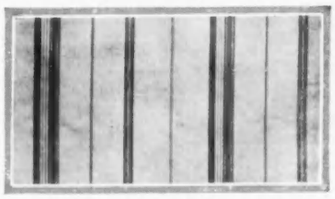
There are many crêpes printed in Persian designs or in small clusters of flowers which at first glance do not look like silk at all, but like sprigged, woolen materials. Another of Gaillot-Guinot's novelties is crêpe de Chine à jour. This comes in many different shades of pale beige, champagne, and apricot, in black, and also in the new green called *perruche*. It is always brocaded in the same tone with a part of the design à jour. This treatment is very effective in a crêpe that is just the shade of old lace.

(*Cont'd on page* 110)

A very effective, blackberry design in soft yellow and blue on white brocaded crêpe

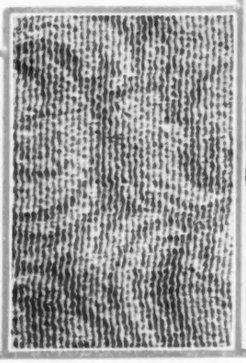
One of the "woolen weave" silks has a violet check, and a design in violet and green

A cerise design on white crêpe, shows the tendency to bright colors for oriental designs



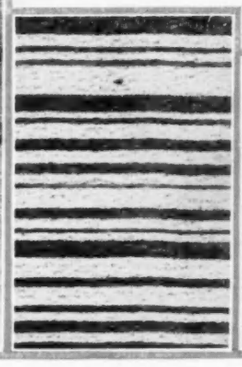
A beige taffeta with fine, brown stripes has the endorsement of many couturiers

This crêpe in cubist pattern with somewhat subdued colors has also been purchased by Paquin

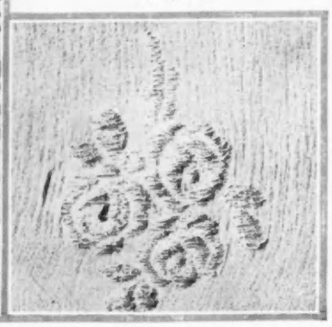


Brocaded crêpon in "perruche," a smart, new shade of yellow-green

A brocade with an openwork motif, for use over a contrasting color



Roman - striped ottoman silk is used for sashes, especially by Bernard



Violet crêpe heavily embroidered with silver roses is one of the gorgeous materials of the year

JUST FROM *the* LOOMS

Almost Forsaking Orientalism, One Manufacturer Tosses the Pastel Shades of Sweet Peas upon Crepons, Silks, and Wools Alike

ONE day M. Rodier walked into his *fabrique* at Bohain with an armful of sweet peas and flung them down on the studio floor in front of his artist. "There," said he, "weave me those colors in the finest of crepons." Down in the heart of the manufacturing district M. Rodier has a thousand men whose only object in life is to carry out his wishes and, a few weeks later, great lengths of filmy crepons, in the most delicate of sweet pea colors, were coming from the Rodier looms.

This year M. Rodier is flying in the face of the popular craze for vivid orientalism and offering the most delicate of colors. To get an idea of the colors of the crepons that are being shown by Rodier this year one has but to call to mind the exquisite colors of the costumes designed by Madame Georgette Leblanc, in "Le Jardin des Bonheurs," a scene for her husband's, M. Maeterlinck's, "L'Oiseau Bleu," which quite recently appeared at Madame Réjane's theatre.

EMBROIDERED CRÊPES

Not content with producing these wonderful materials, M. Rodier has conceived the idea of embroidering them in true Japanese designs faithfully copied from those of rare, old Japanese vases, or in typical designs from Chinese landscapes, the latter of which are embroidered in color as borders. His "tiger hunt" is an allover embroidery in white on the most delicate of filmy, blue crêpes. The same design comes in a one-tone, dull, cream color, the exact shade of a lace that is yellowed with age. Another exquisite crêpe is shown in the photograph at the upper right of the page. It has a black embroidery on a white ground. The same design, copied from Chinese lacquerwork, is also embroidered on a Chinese blue ground, and is called *broderie laquée*. Another design, called "echelline," shows ladders or *échelles* of drawnwork, and is braided by hand in a straggling flower design with the finest of soutache braids. This design comes only in white.

Some blouse patterns in delicate crêpe are embroidered in colors, and others are embroidered in "golfine." A square of sheer, white crêpe, exquisitely embroidered, is bordered with bands of the palest of écru silks. This pattern was chosen by one of the biggest houses to be used as a tunic for a robe of plain crêpe.

WASHABLE MATERIALS

All of these new crêpes are washable, and, in fact, have been washed. That they are to be featured in the February openings is shown by the fact that they have been ordered in quantities by all of the leading couturiers.

In heavier materials M. Rodier follows the same scheme of delicate colorings. This does not mean that he does not show vivid colors at all, but that he is featuring delicate colors in all fabrics. For sports he has designed a new fabric which is known as "chutedo," a derivative of the French phrase *chute d'eau*, which means "waterfall." It is thus named because it has the silvery, shimmery appearance of water falling over mossy rocks. It consists of a rather long, silken pile posed in closely set stripes on a background of the sheerest voile. Instead of standing straight, the pile is ironed, or "mirrored," which imparts a wonderful luster. A silver-gray pile is posed on a green ground; and a mother-of-pearl pile on a ground of delicate, mandarin voile. Another piece of the material has a ground of very delicate apricot color, and another, a white pile posed on a delicate, blue-gray voile, gives a decided mother-of-pearl effect, and is called by the name, "nakros."

"Nacrine" is woven of wool and silk and shows the same shimmery, mother-of-pearl effect. This material is for country wear. "Golfine" is used for sports clothes. It is all cotton and consists of a heavy, corduroy stripe closely set on a ground of thinnest voile. It comes in all modish colors: yellows, greens, *tilleuls* (linden colors), blues, violets, and reds—in addition to the sweet pea shades.

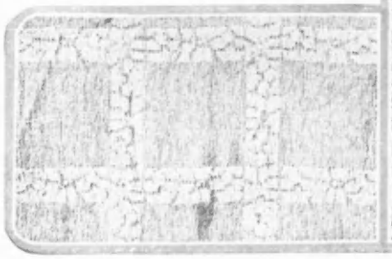
A smart pattern shows a white ground printed in a navy blue cross-bar. Another is cross-barred in mandarin blue, and another has a white ground printed in a pagoda pattern in Chinese blue. Particularly pretty is a light gray material, with a decidedly brownish tinge, striped with a mother-of-pearl pile.

"Railine," another novelty, is a new silk woven like the cotton "golfine." It comes in taupe, rose, [illegible]ve, chartreuse, *lie de vin*, and in many shades of gold.

NEW SILKS

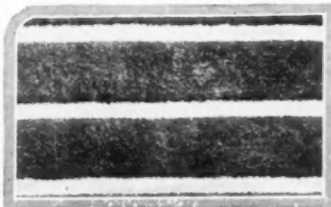
In silks, Rodier is showing a new, unbleached pongee or tussur, but so thin and so loosely woven that it suggests bolting-cloth. "Phinecote" is a smart, new, woolen fabric, a cross between whipcord and fine serge, and the smartest shades are antelope and dark blue.

For waistcoats Rodier has a very smart duvetyn in which a quarter-inch, white stripe, bordered on one edge with a hair line of black, is set at three-quarter-inch intervals on an antelope ground. This has just come from the looms, and has not yet been shown to American buyers. Another duvetyn very prettily striped with the soft-piled "nacrine" is offered as a new waistcoat material.

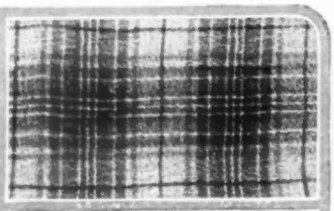


Prized very highly by its manufacturer is a delicately woven crêpe, not colored, but exquisitely tinted

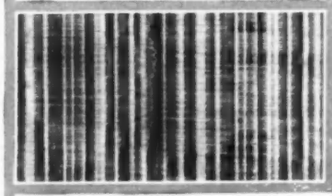
One of the most treasured fabrics from one house—a white crêpe with a design faithfully copied from an old, Japanese vase



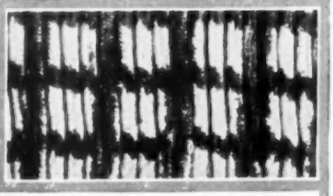
A duvetyn vesting just from the looms has white, black-edged stripes on an antelope ground



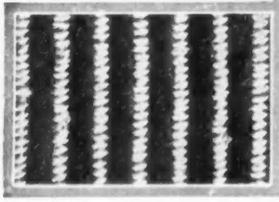
A new and exceedingly sheer, washable crêpe is barred in red and green, yellow and blue



In deference to the desire for stripes comes an attractive, Roman-striped, heavy faille silk

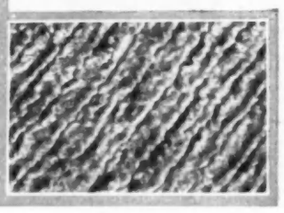


"Golfine" is an all-cotton material—a heavy, corduroy stripe on the thinnest of voile



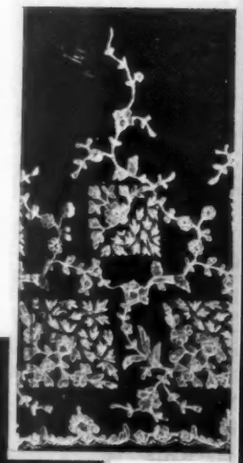
Even the duvetyn vesting of the season is striped with "nacrine," a material woven of wool and silk

One exceedingly quaint piece of "golfine" has a pagoda pattern in Chinese blue printed on a white ground

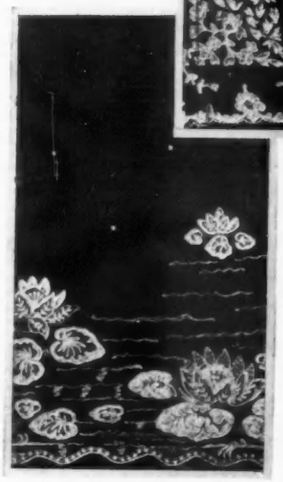


"Nacrine": closely set stripes posed on a delicate voile ground so as to give a mother-of-pearl effect

MANY GOWNS WILL CONSIST ALMOST ENTIRELY OF LACES THAT HAVE FORSAKEN THE ALLOVER PATTERNS FOR BORDER DESIGNS OF EXQUISITE INDIVIDUALITY AND INFINITE VARIETY



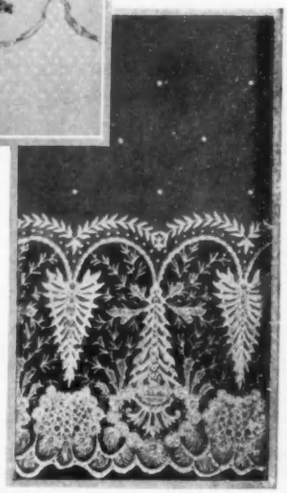
A net top lace, in a variation of the old Alençon mesh so popular this season, with square, floral motifs set at intervals amid branch-like designs of leaves



In a net top lace the pond-lily design shows in heavy relief against the background of a very sheer, "craquelé" mesh

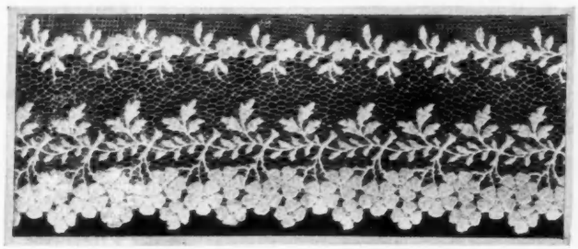
A frock of soft, white crêpe veiled from neck to knees in net top lace. The border of the lace, a pattern of great, heavy-stemmed roses, forms the sleeves and trims the tunic

The latest rival of lace is a chiffon embroidered in colors, to be used for tunics and flouncings. Here a French bow-knot design surmounts a field of white dots

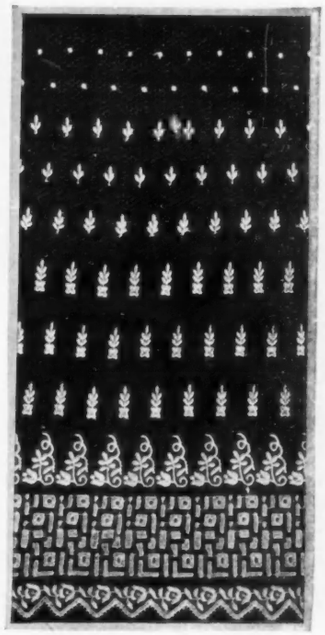


Charming for use as a tunic is a net top lace, deeply edged with a conventional, applied design on the finest, filet mesh

As is characteristic of many of the laces this spring, the design, here an exquisite tracery, is heavier at the very edge



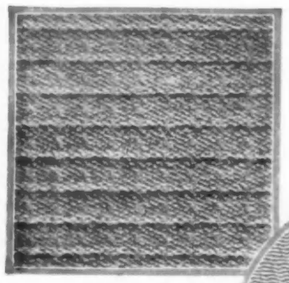
A wide, net top lace with a narrow band of "craquelé" lace bordered by pretty flower clusters. These laces from Aitken Son and Company are from 9 to 27 inches wide



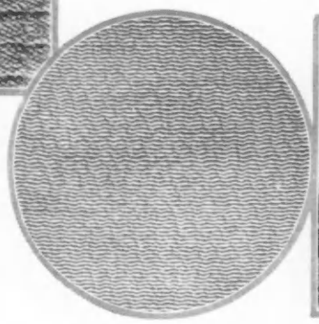
A net top lace which promises to be much used this season, is made on a fine, octagonal mesh very similar to a face veiling

WHAT'S WHAT *in* SPRING MATERIALS

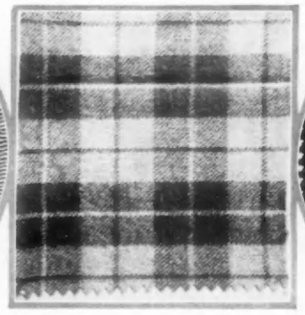
Silks in a Rippled Weave and Suède-Finished Cloths Are the Order of the Spring—"Railine" and "Golfine," the Two Most Striking Novelties of the Season, Are in a Corduroy Weave, the Former in Silk, the Latter in Cotton



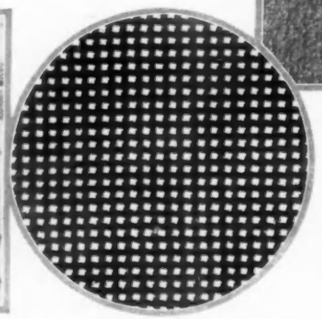
A check weave gives inconspicuous variety to the rough surface of ripple cloth



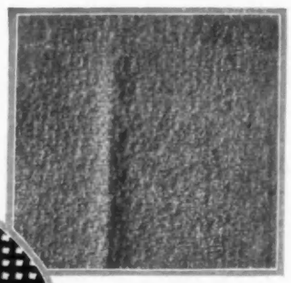
In ripple silk, the threads are woven in a wavering line which gives a flickering sheen



There is really no sharp contrast of color in the soft, blending pattern of the Callot checks



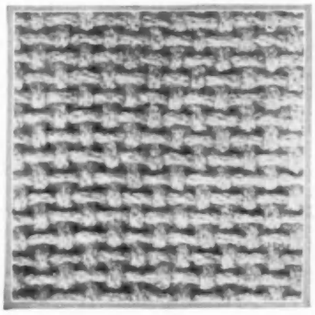
In the smartly serviceable wafer cloth a rib is raised in relief above a small, light check



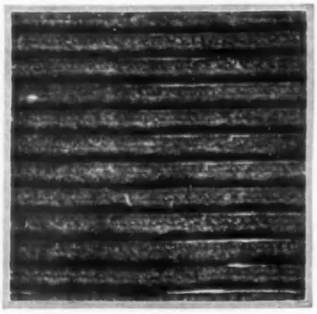
Bedford crêpe is a fine, crêpe fabric that shows the influence of the ripple weave

THE ingenuity of the weaver seems inexhaustible, for with each season come new fabrics of richer and more beautiful textures. To realize the marked variations that occur within a year, and to note the evolution which has taken place since then, we have but to recall the materials of last spring. A year ago, fine, ribbed weaves, with rather a hard finish, were the predominating characteristic of suit stuffs, rough knotted weaves of the ratine order were used for wraps and for trimmings, and crêpe materials in silk, cotton, and wool for gowns. With the autumn came a distinct change in woolen fabrics. They became soft, velvet-like duvetyns and the various wool velours which are akin to duvetyn, and it is only natural that these should be succeeded this spring by similar, soft cloths in a lighter weight.

But change, ever change, is the watchword of all the progressive makers of the mode, and therefore the new woolen materials have the slight variation of an almost imperceptible wave in the weave; this gives them the name of ripple cloth. It is now thought by those who view fashions from a point of vantage that this weave will be in the vanguard of the mode. It is incredibly soft and supple for a woolen fabric, and, perhaps because of the slight roughness caused by the wavy effect, it holds a peculiar bloom in its folds. No photograph of the plain, ripple cloth could show anything of its beauty. It is made in all the new colors and will be the most prominent of the exclusively plain cloths.

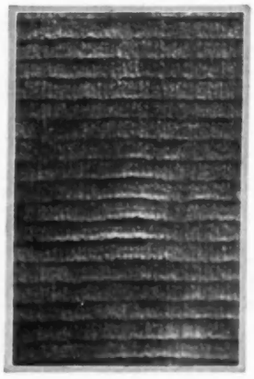


The close back of sweater cloth gives absolute firmness to what is apparently a loose weave



In "railine," the richness of velvet and the delicacy of chiffon are very exquisitely interwoven

Ripple cloth in a check weave, one variety of this fabric, is shown first above. These checked designs will be greatly used, for their marking is light and not a decided pattern, which would be quite unsuited to the present fashions.



"Golfine": a corduroy made supple as a crêpe. All materials from Haas Bros.

FABRICS AND FASHIONS

Materials, of course, bend the knee to the mode of the season's gowns. The designers of the great mills of France work with the great dressmakers of Paris, and the materials they manufacture must be such as will lend themselves to the prevailing fashion. The present use of drapery, for instance, could not be abruptly discontinued, and fabrics must be capable of being draped. In spite of these things, there are times when a new fabric is invented which is so lovely that a mode is created to suit it, but such an event is rare.

Although square weaves are popular, the striped or ribbed effects so much used a year ago are by no means discarded. This season, however, they show the new surfaces and only faintly recall the weaves of last spring. In ripple cloth there is a striped weave which will be most effective for skirts or wraps having diagonal drapery. This weave has also given its name to a silk, a sample of which is shown second above. Because silk has a harder finish than wool, the weave is more distinctly perceptible in it.

To continue with the woolen materials, next in importance to the ripple cloths is Deauville suiting. This is almost like a suède, so soft and flat is its surface. Among the plain colors in which it is shown, Roman gold, Japanese blue, and sweet pea green are particularly attractive. But it is quite as smart in tiny checks, which are more like a shading of one color than like two colors. Since there is no distinct pattern to break the surface, this cloth is easily adapted to the present fashions and is sure to be much worn.

Akin to Deauville suiting, but of a much larger and more pronounced pattern, are Callot checks, one of the largest designs of which is illustrated in the middle of the top group. This will be used for short coats or for the tunics of skirts. It is a soft, light-weight woolen, not nearly so conspicuous as the photograph implies, for in the actual cloth, the gray-blue and yellow (which is a favorite coloring this spring) blend into each other.

THE ROMAN STRIPE

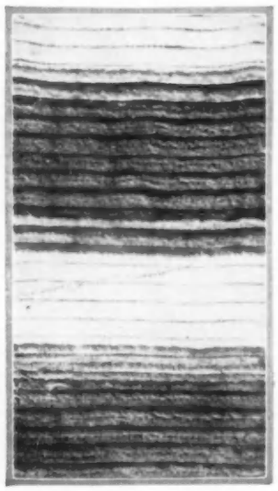
The Roman stripe is everywhere — in woolens, silks, and silks and cottons—and if properly used it is delightful. In woolens it is shown invariably on a dark blue ground, and the broad, decided stripes are soft in coloring. For suits it appears in a fabric which is practically a Deauville suiting, soft, pliable, and serviceable in quality. It may be most successfully used for draped skirts where a bias effect is sought. Combined with a plain blue coat it will form a very practical suit.

The circular illustration at the right shows a novelty known as two-toned wafer cloth, which is almost black and yet gives to the monotone gray a slight variation that is very effective.

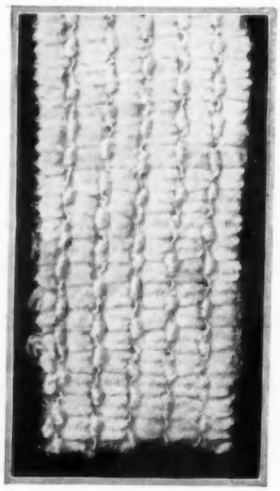
Another attractive woolen weave is bedford crêpe, a sample of which is illustrated at the extreme upper right. Although crêpe-like, it also shows the influence of the ripple weave. In dark blue this will be an unusually useful material.

Sweater cloth is one more novelty, which is just what its name implies—a wool fabric which looks as if it had been hand-knitted or crocheted in a basket-weave stitch. It comes in all sorts of colors, including white, light blue, cobalt, mandarin, and jade, and will be used for sweaters, of course, and for odd coats for out-of-town wear.

(Continued on page 106)

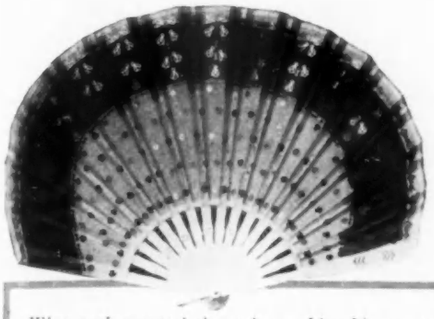


Roman-striped "golfine"; a cotton material with a velvety surface



Here uneven knots of silk twist break the design of cotton "golfine"

REWARDS FOR THOSE WHO LAY THEIR CARDS THOUGHTFULLY ON THE BRIDGE TABLE AND CONSOLATIONS FOR THOSE WHO DON'T

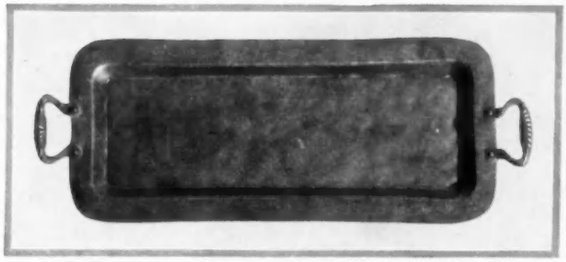


When such a consolation prize as this white gauze fan, inset with silver-spangled black gauze is offered, it is a temptation to lose. Price, $1.35, in this black-and-white combination or in all white

Gauze, colored emerald, topaz, amethyst, or sapphire, is embroidered in spangles of the same tone, and matching stones are inset in the gallalithe sticks. Price, $7

This cut glass decanter does not betray its tuneful secret until it is lifted from the table, when it begins to play. This smile-provoking novelty holds two quarts; $7.50

A two-sided shaving mirror, one of which magnifies, is set in a nickel frame, 4½ inches in diameter, and has a pigskin case; $3.95



A tray of brass, 18 inches long, upon which to serve the dinner appetizer, the cocktail. Price, $2. In the 12-inch size, $1.25; 14 inches long $1.50; 16 inches long, $1.75

Into a man's vest pocket will slip this kodak 5 inches long by 2½ wide. The excellent lens takes a picture 1⅝ by 2½ inches; $15

The popular tiny box of concentrated powder with its puff adds to its usefulness a mirror in the lid and a gay attire of moire silk, gold galloon, and ribbon roses; $1

Luck will not be all against the woman who wins this booby prize of six round, satin sachets in a silver paper box decorated with a nosegay of forget-me-nots and roses. It is 2 inches across, and costs $2

A theatre bag never comes amiss, especially such a one as this of green, pink, rose, or blue silk, trimmed with gold and white lace, and roses, which hides in the bottom a mirror; $3

A safety razor is indeed doubly safe when carried in this sterling silver case, measuring about 2 inches wide by 3 inches long, and attached to its owner by his chain. The price of $5 includes both razor and case

A reward that will carry one pint of good cheer for the man who wins it. One half is glass and the other half pigskin or seal, with the cup and stopper of nickel, French gilt; $4.50

An overnight or small traveling bag of English morocco that has the advantage of folding quite flat when not packed. It is lined in moire silk of almost any color, has gilt trimmings, and comes in these lengths: 12 inches, $7.95; 13 inches, $8.75; 16 inches, $10.25

The three-in-one set for coffee, cream, and sugar is one of those compact devices that has been tried and not found wanting. Here it is reproduced in Sheffield plate for $10

THE VOGUE PATTERN SERVICE

Patterns for Afternoon or Evening in the Smartest Development of the Mode, for the Matron or Maid Who Heeds the Insistent Call of the Tango

No. 2310/3

Draped kimono wrap which may be made from four and a half yards of forty-two-inch material

Nos. 2467/3-2468/3

The airy, triple lace tunics are in accord with the whirl of the dance

Nos. 2465/3-2466/3

The charmeuse is the one substantial part of this transparent topped gown

Nos. 2406/3-2407/3

The frock of many tunics is the mode of the hour and most simple to make

No. 2311/3

A wrap suitable for crêpe combines dignity, style, and warmth with simple construction

NO longer is the dance a thing set apart for the débutante. All the world, young and old, slim and stout, accedes its charm and follows its mad way. And since dancing is also a pastime of the afternoon, there must be daylight as well as evening frocks, in styles to suit not only the débutante but also her mother.

Afternoon frocks for the older woman are shown in Nos. 2404/3-2405/3 and 2410/3-2411/3. Taffeta in a light shade is the material to use, trimmed in the former case by tulle, and in the latter by a net top lace in one of the new *craquelé* meshes. Newer than fur as a trimming is narrow, velvet ribbon.

For evening wear the train lends dignity to the older woman's evening gown. It has shrunk to such a skimpy affair, however, that it can be looped up by a ribbon when dancing, and appear but a part of the drapery, as in such frocks as Nos. 2456/3-2457/3 and 2408/3-2409/3. These made of charmeuse, taffeta, or chiffon, combined with lace, will be smart. The gowns in the middle of the page are suitable for the débutante or young matron.

Nos. 2456/3-2457/3

American beauty charmeuse with net top lace and rhinestone-edged tulle

Nos. 2404/3-2405/3

For the "thé dansant" make of gray taffeta with trimmings of black tulle

No. 2035/3

Patterns are priced 50 cents each for waist, skirt, or coat, except Nos. 2310/3 and 2311/3, which are $1 each

Nos. 2410/3-2411/3

Afternoon dancing frock for the matron of taffeta and "craquelé" mesh lace

Nos. 2408/3-2409/3

The bodice and tunics may be of absinthe chiffon over blue velvet

THE FROCK *and* SUIT *of the* DAY

Patterns Which Show the Exclusive Mode in Its Various Manifestations of Tunic and Drapery

Nos. 2356/3-2357/3

There is distinct individuality in such a model of sprigged taffeta

Nos. 2400/3-2401/3

The tunic effected by drapery is easily handled

Nos. 2394/3-2395/3

A dignified expression of the draped mode

Nos. 2362/3-2363/3

The smart Roman-striped silk may form the waist and tunic

Nos. 2432/3-2433/3

Its very simplicity insures the success of this model

Nos. 2322/3-2323/3

A waist and a skirt each cleverly cut in one piece

Nos. 2434/3-2435/3

For informal theatre wear make of crêpe and net

Nos. 2386/3-2387/3

For the early spring Roman-striped woolens will be used for such a skirt with the coat of plain blue

Nos. 2358/3-2359/3

Nos. 2430/3-2431/3

Nos. 2382/3-2383/3

Ripple cloth—a fabric with a suède-like surface—would be smart with a vest of Roman-striped silk

Patterns shown on this page are priced 50 cents each for waist, skirt, or coat. Sizes 34 to 40; 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

If you wish to be among those women whose clothes instantly bespeak Paris and a certain distinctiveness which though real is indefinable, you must either buy imported gowns, or the pattern that reproduces them. There is only one such—the Vogue Pattern. Just as Vogue unerringly shows the exclusive, not the commonplace, mode, so the Vogue Pattern Service presents those variations of the mode which the smart world has sanctioned by adopting.

The gowns and two suits illustrated are in the ascendency of fashion—there is nothing newer. For the early season, materials play quite a part, as the spring fabrics bring some innovations with them. The gown shown first, Nos. 2356/3-2357/3, is made of one of the figured taffetas with the jacket-like waist combined with chiffon of the same or a lighter shade. Nos. 2362/3-2363/3 shows the new Roman-striped taffeta which will be used as indicated here, or as trimming.

For the afternoon gowns the ripple silks, which have a rough weave suggesting the ripple on water, are charming. Materials for street suits also show a ripple weave in a fabric resembling velours, and instead of fur, the collars will be trimmed with satin.

BLOUSES, WAISTCOATS, *and* FRENCH LINGERIE

No. 2458-A/3

No. 2458-B/3

A loose and a fitted waistcoat. Use corduroy for the first, and fur or fur cloth for the second

No. 2464/3

The raglan sleeve and surplice front distinguish this blouse as a favorite of fashion

No. 2424-A/3

No. 2424-B/3

Figured silk or the new Roman-striped éponge will be used in the waistcoats of the spring

WHAT materials to use for blouses and waistcoats is always an interesting question, as changes creep in almost imperceptibly. Chiffon, lace, net, and crêpe, which have been holding undisputed sway for some time, will still be worn, each in its appropriate place, but to them has now been added taffeta. Such a model as No. 2464-3, which is quite the most charming and most pronounced of the present season, is particularly adaptable for it. In this the raglan sleeve is a noticeably attractive feature. When made of taffeta, however, the ruffle is replaced by a turnover collar of the taffeta trimmed with fur. No. 2374/3 is also an excellent model for taffeta, finished by the frill or a separate batiste or net collar.

The day of the waistcoat still is, as these convenient little garments commend themselves for their usefulness. With the spring will come Roman-striped silks and eponges, some new two-toned materials, and charming French crêpe, all of which will be worn with the plain colored suits. During the month or more when they will be needed for warmth, the heavy tapestries, corduroys, and fur will be used with a back of silk or a silk and wool material.

No. 2425/3

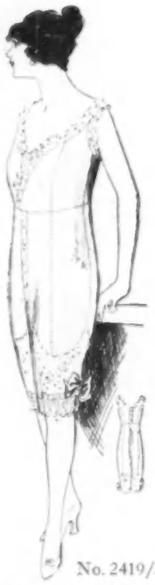
Two materials may be combined in this model without appearing at all patchy

No. 2374/3

This one-piece waist has the twofold qualities of simplicity and adaptability

No. 2426/3

Made of chiffon to match the cloth skirt, the result is a costume, not a separate waist



No. 2419/3

Slim of cut and simple to make is this French combination

No. 2418/3

A negligee of distinction which is without complication

No. 2217/3

Three yards of insertion and a quarter of a yard of crêpe de Chine may be quickly converted into this brassière

Patterns for the designs on this page are priced 50 cents each, except Nos. 2458/3 and 2424/3, each of which includes two waistcoats for 50 cents. Sizes, 34 to 40, and 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Ave., N. Y.

No. 2446/3

The short kimono is here given individuality by the revers

No. 2375/3

A tango petticoat of chiffon, which shields without hampering

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¶ **CRÉME NEROL softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

¶ **CRÉME NEROL** is **not** for sale at drug or department stores. Each and every order is filled with delightful, **freshly** made cream, absolutely free from all preservatives, and mailed direct to the user.

¶ It most positively will **not** promote a growth of hair.

AMONG THE REGULAR USERS OF CRÉME NEROL ARE:

Margaret Anglin
Mrs. Fiske
Julia Marlowe
Maxine Elliott
Laura Hope Crews
Billie Burke
Julie Opp
Frances Starr
Laura Nelson Hall
Constance Collier
Bernice De Pasquale
Geraldine Farrar
Mme. Tetrazzini
Olive Fremstad

Mailed to any address on receipt of price, $1.00 per jar

FORREST D. PULLEN
FACE SPECIALIST
318 Lewis Avenue, Brooklyn, N. Y.

My booklet, describing many other Nerol Toilet Preparations, will be mailed upon request

A PRIVATE HOME *for* PLANTS

To Own and Nurture a Greenhouse Gratifies the Esthetic Pleasure in Freshly Cut Flowers and the Epicurean Delight in Freshly Picked Vegetables

A FEW years ago greenhouses were associated, in thought at least, with great establishments; but such is not the case to-day. The pleasures of a greenhouse are so many, its possibilities so well within the limits of the average, well-equipped home, that there are now thousands of people who are getting unbounded pleasure from the small greenhouse.

The greatest pleasure in owning a greenhouse is, of course, that of having, all year round, the beauty of flowers at one's command, but the prideful pleasure of the amateur vegetable-grower when he vaingloriously boasts that he has not bought a single head of lettuce the year through, is an emotion not to be unconsidered.

It is a prejudice of very many people that a greenhouse is for winter use only, but this is not the fact. A greenhouse has an all-the-year-round usefulness and is an almost essential adjunct to the successful garden or orchard. For the woman who entertains there is the pleasure at any time of the year of offering to her guests heads of delicate, snow-white cauliflower that only a greenhouse can produce; big, red, tender-skinned tomatoes; beans that are really devoid of strings; and large, highly flavored melons which are rarely to be found in their perfection in city markets.

In the summer, the greenhouse can be converted into an orchard nursery, where delicate seedlings can be started, wonderful southern fruit-trees can be fruited, and all kinds of plants for cuttings can be grown with longer stems and larger and better flowers than out-of-doors.

There are an almost endless number of plants that can be grown in the small greenhouse, but it is a great mistake to try to grow them all. Also, care should be taken to make a selection of companionable plants—plants which will be congenial in the same temperature.

THE CARNATION HOUSE

The two standard flowers for the greenhouse are the rose and the carnation, and around these two the rest of the greenhouse should be built. These are not good companions, however, for they require different temperatures and different conditions. The carnation house must be kept at a night temperature of fifty to fifty-five degrees, while the rose requires a sixty-degree temperature. With the carnations, which are usually planted in beds, bulbous flowers such as tulips, hyacinths, and narcissus may be grown. The bulbs of the plants are usually planted in pans or boxes out of doors until after the middle of winter. Then, they are brought into a greenhouse and forced. Numbers of flowers congenial to carnations can also be started from seed. Among them are mignonette, snapdragons, sweet peas, pansies, forget-me-nots, companulas of the bellflower family, stocks or gilly flowers, schizanthus, cyclamen, the primula of the primrose family, the calceolaria or slipperwort, and the showy, white and purple asters. Most of these are grown in pots, but the mignonette, snapdragons, and sweet peas are usually planted in trenches. Furthermore, some of the hardwooded plants such as the azalea, the golden-flowered genista, the acacia, the tall, white-flowered deutzia, and the many colored rhododendron, lilac, and wistaria, are good companions for the carnation. These grow to a good-sized bush, and make excellent potting plants, or tall, background shrubbery. These are purchased always as pot-grown plants, and are placed out in the autumn in a cool pit or cellar until it is time for them to be flowered. Vegetables which do well under the conditions favorable to carnations are cauliflower, lettuce, radishes, parsley, and spinach.

By annexing the greenhouse to the garage, one boiler may be made to heat both places, and the garage to act as a service building

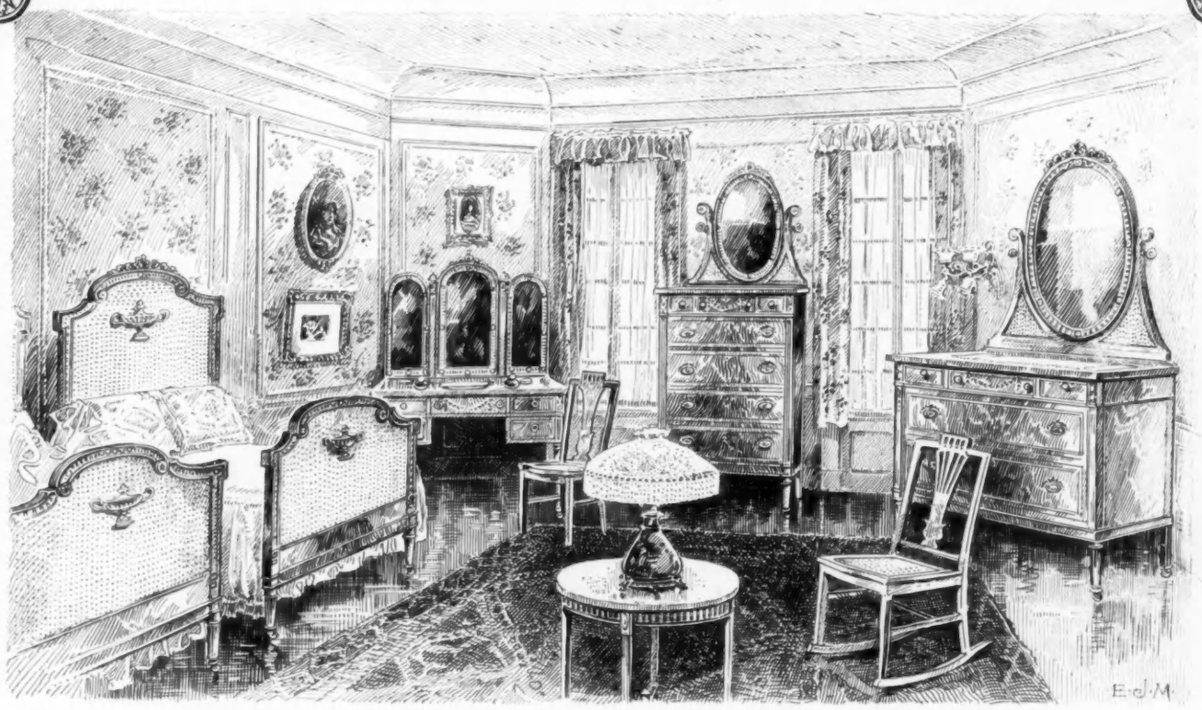
The lean-to is an inexpensive type of greenhouse and is a great producer

THE ROSE HOUSE

In the warmer house, where the rose is comfortable, the principal plants are the climbing roses and hydrangeas which make good plants for placing in pots. The flowering plants which may be started from seed and will do well with the rose are begonias, heliotrope, and the tall, brilliantly flowering, hardy celosia. Among the bulbous plants are lilies, lilies-of-the-valley, spirea, calla lilies, variously colored fuchsias, and the white or crimson amaryllis. If one leans toward raising a few succulent vegetables, tomatoes, beans, cucumbers, and mushrooms can be grown in the rose house.

A small house but large in results just because the plants are so well placed

Flowers and fruits being prepared indoors for their future outdoor existence



The GIMBEL February Sale of Furniture

Rich In Its Provision For Country Homes

WE have given much thought to meeting the requirements of country home furnishers, in this, our fourth February Sale of Furniture. Spacious mansion, cottage, bungalow—all have been planned for to a greater extent than ever before. The needs of city house or apartment are quite as admirably anticipated. Our much enlarged collection, aggregating over $525,000 worth of Furniture, all of GIMBEL standard, affords

Savings that average $25 in every $100 expended.

In the superb gathering the home furnisher will find:—

For the Bedroom

Enameled Suites, in white or gray.
Mahogany Suites in Colonial, Sheraton, Adam and other periods.
Wooden Bedsteads—a special showing.
Brass and White Enameled Bedsteads.

For the Living Room

Mission and Fumed Oak; including a special offering of the famous Limbert Arts and Crafts Furniture at ⅓ below usual.
Reed and Rattan Furniture; in various finishes, including enamel in delicate tints. Many pieces with cretonne cushions.
Mahogany, upholstered in leather and tapestry.

For the Dining Room

Mission and Early English Suites.
Period Suites, in mahogany, Circassian walnut and golden oak.

For the Library

Leather Furniture of great comfort and high quality.
An unusual collection of Library and Writing Desks.
Book Cases, with sliding or hinged doors.

Individual Pieces

Rockers, Chairs, Highboys, Chiffoniers, Sideboards, Hall Stands, Chests, and many other pieces, for all parts of the house.

The Adam Bedroom Suite Illustrated

Is a typical example of the many fine Period Suites for bedroom, dining room and living room, that the Sale affords.

In Circassian Walnut, $385, *regularly* $460
In Mahogany, or ivory or cream enamel $365, *regularly* $440

Five pieces—Bureau, Toilet Table, and Chiffonier, with brass pulls; and Twin Bedsteads with cane panels.

The Sale Will Begin on Monday, February 2, 1914

and continue throughout the month. Illustrated booklet of typical offerings mailed on request.

GIMBEL BROTHERS, New York

J. M. Gidding & Co.
Importers

The highest achievements of the fashion world are assembled here—Importations, Adaptations and Original Ideas.

In any social gathering, Gidding Apparel wins distinction by its irreproachable style.

SUITS COATS WRAPS
GOWNS DRESSES
BLOUSES AND MILLINERY

An Ultra-fashionable Model
(Our exclusive importation)

Three-piece suit shown above is of *linen-crepe* with smart vest effect; colors: pink, blue, white, rose or bottle green.

Price, $65

A Smart Semi-Eton Suit
(Illustrated on the right)

In the new and fashionable *Golfine* material; colors: rose, gold, tan and navy.

Price, $75

Fifth Avenue, at 46th St.
New York

Paris *Washington* *Cincinnati*

NEW TRIUMPHS *for* BRITISH KENNELS

(Continued from page 47)

From many points of view these spaniels are interesting creatures. They are used by traveling Tibetans to protect their packs of merchandise, and so inherent in them is this instinct of guardianship that Mrs. Corfield has no need of lock or bar—her property is safe if left in view of these quick-teethed little animals—yet in her drawing-room their behavior is always gentle.

The Tibet spaniel resembles, to a certain extent, the Japanese spaniel, a breed well-known and very popular in America, but it is of much heavier build and is minus the flat nose. The nose of the native dog of Tibet must be long and pointed. Its eyes are large and very expressive, but its chief beauty is a thick, silky ruff around the neck; the rest of the coat is only fairly long. It is well-feathered on the legs and has a profusely feathered tail, which is carried like a plume over its back.

Of the Lhasa terrier, there are two distinct varieties, the large and the small. Dooma, photographed on page 47, is as perfect an example of what the latter should be as could be found. The larger Lhasa has a coat of hair that is quite straight, but that of the smaller size waves and curls profusely. The typical, small-sized Lhasa is no bigger than a good-sized Yorkshire terrier. The body, somewhat long, is slightly higher at the hind quarters, and the legs and paws are hidden by the long, silky hair.

THE HAPPAS OF CHINA

Another very interesting dog which has made its bark heard from the bench this season is the Happa. This breed also hails from the hidden corners of China, and so rarely is it seen outside its own province that, until those described here were imported, there was only one other of the species in Europe. This was the famous Ta-Jen, imported by the Hon. Mrs. Lancelot Carnegie in 1906 and now domiciled in Paris. Mrs. Jardine Gresson, of Birlingham, Worcestershire, owns the three other dogs of this breed in Europe. Though she has lived in China for many years, it is only now, and due to influence at the Chinese legation at Peking, that she has managed to import to Europe the unique little Happa dog of that eastern empire.

The two males are photographed together; one is fawn and the other of the color known in China as "the sun." Their eyes are as dark as possible, and one of their peculiarities is the excessive looseness of the skin around their necks and on the tops of their heads. The little female Happa is black and white, and much smaller and slighter in build. The evenness of marking shown in the photograph is typical of what is expected in a Happa bitch. Breeding these dogs in Europe has never been tried before, and Mrs. Gresson's experiment is being watched with the greatest possible interest.

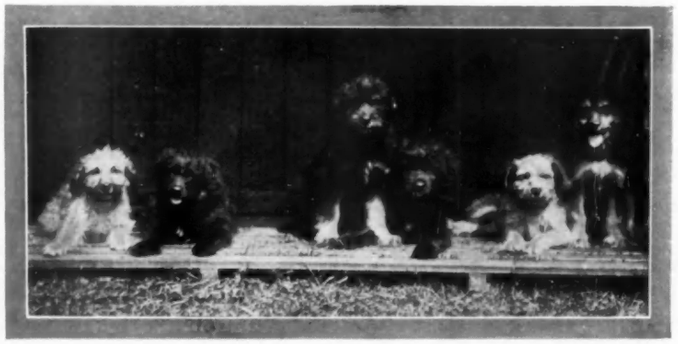
A very interesting breed of dog, the Chien de Brie, has been imported from Spain by the Viscountess Castlereagh. Mrs. Fleming, the well-known breeder of Cairn terriers, is its only other breeder in England. The Chien de Brie has been named by Lady Castlereagh in exhibitions the Basque (for it comes only from those provinces) or the Spanish sheepdog. The Duchess of Westminster imported one at the same time that Lady Castlereagh brought over her two, but, unfortunately, it died last year.

A SHEEPDOG WITH A TAIL

In their own country, these dogs are used for driving cattle and horses, not sheep; indeed, their love of horses is remarkable. But lately in Wales two have been trained for sheep, and they have proved themselves such adepts that it is proposed to enter them in sheep trials at no distant date. They are beautiful dogs, about the size of a collie, and in build much the same as an old English sheepdog, though the Basque has a profusely feathered tail instead of a "bob," and is broader and heavier than its British counterpart. The chief characteristic of these dogs is faithfulness, and, though they are splendid watch-dogs, they are extremely gentle with children and make reliable playfellows. They dislike being by themselves, and will stand any amount of petting and "pulling about." They would rather play than fight, but when the latter is necessary, they can be trusted to give a good account of themselves.

There are three characteristic colors for Spanish sheepdogs, black with silver hairs, gray, and fawn. Their coats are long and, when conscientiously groomed, are silky, occasionally fluffy, though never really curly, much resembling bear's fur. Their paws are tremendously massive, and an unusual feature is an extra toe, for the dew-claw is so large that, though seemingly of no service to them, it is yet unlike the ordinary dew-claw and precisely similar to the other nails. They rarely walk, getting over the ground with what resembles more than anything else a sailing, running swing. Rather than proceed with an ordinary gait, they will swing a few paces ahead of their master, then return to swing around his heels, and will repeat this again and again, especially when they are first liberated from their kennels.

Curious to relate of such an active, outdoor breed, these Spanish dogs require practically no house training. Indeed, this species is so attractive that there is danger of specimens being taken out of Spain by tourists and bred with other varieties of sheepdogs, which will mean the degradation and degeneration of one of the finest working breeds extant. But with Lady Castlereagh and Mrs. Fleming working together to preserve the purity of type, there is greater hope of a pure breed. "Gyp."



Puppies of the Pyrenees, bred in England by the Viscountess Castlereagh from imported Basque sheepdogs, here take themselves with befitting seriousness

Best & Co.

The Early Spring Styles are Now Ready

For Women and Misses

Showing the beautiful new fabrics, colorings and modes for tropical wear, as well as for immediate use on the Street, at the Reception, Theatre and Dinner. A large selection of the most recent authentic Paris Modes is constantly maintained in the various collections of apparel for Women and the Younger Generation.

The New Dance Suits

Fluffy tailored costume conceits, quite the newest vogue, in taffeta, figured failles and wool crepe.

The New Ripple Coat

A decided departure from the coat styles of the last few seasons, in the very new fabrics, and in unusually attractive colorings.

The Millinery Salon

Is in charge of a style creator of originality and good taste, whose productions, besides being beautifully made, are distinctive and decidedly artistic. Imported models at moderate prices a feature.

The Dressmaking Salon

Copies are made of authentic, high cost Paris models in the finest fabrics, but at much lower prices; or original ideas created which add charm and distinction to the wearer.

FIFTH AVENUE - At Thirty-Fifth Street - NEW YORK

The
BILTMORE
NEW YORK
America's Latest and Most Refined, and New York's Centermost Hotel
NOW OPEN
Only hotel occupying an entire city block, Vanderbilt and Madison Avenues, 43rd and 44th Streets, adjoining Grand Central Terminal.
1000 ROOMS OPEN TO OUTSIDE AIR
950 WITH BATH
ROOM RATES FROM $2.50 PER DAY
Suites from 2 to 15 rooms for permanent occupancy
Large and small Ball, Banquet and Dining Salons and Suites specially arranged for public or private functions.
GUSTAV BAUMANN
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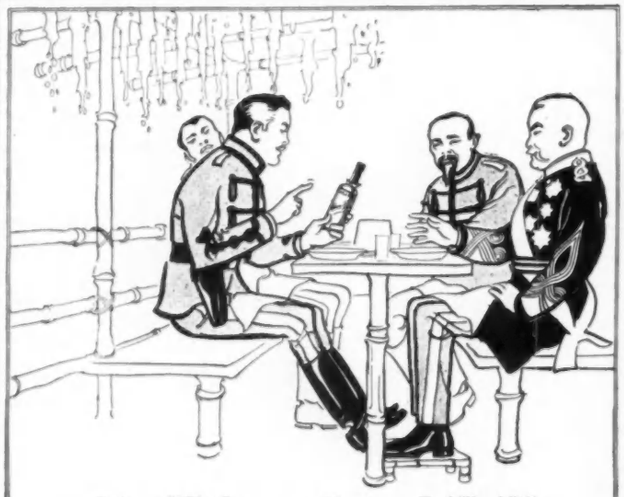

It's "Rikugun" in JAPAN
—Officers' Mess we call it. Here the brilliant little soldier of a people whose marvelous ability for imitation has startled the world—demands the international appetizer that has no substitute.
LEA & PERRINS'
SAUCE
THE ORIGINAL WORCESTERSHIRE
Sold by Grocers in every clime C-2

A NEW ROAD *on the* SOCIAL MAP

(*Continued from page 37*)

or watch golf, tennis, cricket, squash, polo, and various other games and sports.

In the evening, perhaps one goes to the theatre. There are several theatres, and the entertainment is generally in Spanish, although occasionally French or German is spoken. There is rarely anything good in English. The opera is fine and very expensive, and there are places where, properly escorted, one may see the Argentine tango in its perfection.

QUAINTNESSES OF PARAGUAY

Shopping in Buenos Aires is much like shopping in any other great city. French methods prevail and the only characteristic things for sale are certain very beautiful laces, which, however, are made in Paraguay, and may be bought in greater variety and to much better advantage in Asuncion, the capital of that country and one of the quaintest and most picturesque places on the East Coast—only it is not really on the coast at all, but far up the beautiful Parana River.

The lace of Paraguay is made in every conceivable form, from gowns to table mats, and in silk, linen, or cotton, and it is still cheap although the prices bid fair to go up with every succeeding year as travel increases and the market extends. Occasionally one sees a lovely robe of silk Nanduti—a very cobweb.

Also from Paraguay comes the *Yerba Paraguaya,* familiarly but incorrectly known as *maté,* an herb from which is brewed a tea popular in various parts of South America, particularly in the interior. Also, this tea is now served in several London tea-rooms. It is aromatic, gently stimulating, and is rather pleasant to the taste when daintily served, although the North American palate usually acquires the taste for it slowly. In its native land this beverage is brewed in a gourd, generally more or less elaborately carved, known as a *maté* —whence the habit of alluding to the beverage itself as *maté.* The tea is taken through a *bombilla,* a hollow, silver stem tipped with a perforated ball, which somewhat resembles a lemonade spoon. In all gatherings of certain native circles it is customary to pass the *maté* with its accompanying *bombilla* from hand to hand and lip to lip, after the fashion of the ancient loving-cup—a custom, be it said, which is rather disconcerting to the fastidious stranger—and a refusal to partake is deemed highly discourteous, if not actually insulting. Some of the old *matés* are beautifully carved and are mounted in hand-wrought silver. Now and then one may be picked up with its quaint *bombilla* even as far around the coast as Lima. Good ones are increasingly difficult to find, however, and should never be passed over in the hope of coming upon others later.

THE AWESOME, IGUAÇU FALLS

Several days' travel from Asuncion brings one to the mighty falls of the Iguaçu—fifty odd feet higher than Niagara, and almost twice as wide—set in the midst of the forest primeval on the edge of the tropics. The column of mist which rises from this plunging torrent is visible for twelve miles, and the roar of the falls is awesome. The road thither lies through interesting country; accommodations are fairly good, and the whole experience is one not to be missed, unless, perchance, the traveler is of that type to whom the sole attraction of life is its amenities. A party of travelers met one woman last year, who, with her husband, had just returned from the Iguaçu, and who had nothing to tell of it except that they had missed their steamer connections on the way down. However, the party had seen her while crossing the continent refuse all food because it was "so coarse," although her friends found it sufficiently palatable. Also, with her head against her drawn window-blind, she slept through the wonders and beauties of the transandean journey over the Upsallata Pass, so it was not surprising that she was bored in the presence of one of the greatest natural spectacles in the world, nor that she found the only pleasure of the whole South American tour in the luxurious appointments of a Buenos Aires hotel.

Montevideo, familiarly known as "The Hill," in the little country of Uruguay, is at the mouth of the Rio de la Plata, and is another city of great charm. It has low, soft-tinted houses set deep in lovely gardens or built around great patios filled with flowers and fountains and ornamental trees. It has busy streets, stately plazas, clubs, and theatres, and a Prado in which the conventional, circular drive is taken on Sunday. It differs, however, from most South American cities in that, stretching from it into the beautiful, rolling country, there are many miles of good automobile roads, and parks and boulevards are being laid out which will make it one of the most attractive of all cities.

IN BEAUTIFUL BRAZIL

After Montevideo, and last of all, the traveler comes to beautiful Brazil, with its lush, hot greens, its blossoming, orchid-hung trees, its clumps of plumy bamboo, its brilliant, languorous butterflies, and around Rio de Janeiro, its fantastic mountains and sparkling, blue seas.

The best way to approach Rio de Janeiro from the south is to land at Santos, taking only such luggage as will be needed and sending the rest on by the ship to the capital. At Santos, the greatest coffee port in the world, there are various ways of amusing oneself for a few hours. There are miles of docks over which tramp unceasing processions of men carrying sacks of coffee to the line of ships always loading there. In the hot, vivid little town the traveler sees the first of those open-fronted cafés which later become so familiar, and stops at one for a tiny cup of coffee, black, strong, and delicious. About the town there are little plazas abloom with tropical plants, warehouses full of the fragrant coffee berry, and always, everywhere, there is the aroma of coffee—green coffee, coffee being roasted, or coffee being brewed. It is interesting to take the little train and run over to the very excellent hotel at a fashionable resort nearby, and even to linger there for a day or two. But eventually the traveler climbs, on what is said to be the best-built railroad in the world, over the hills and far away to the clean, charming, progressive city of São Paulo, set among the coffee plantations.

Here, again, is plenty to see, especially if one is fortunate enough to have introductions. The weather—in June, for example—is not too warm for comfort, and two or three days may be spent very pleasantly strolling and driving in the city and its environs. One of the most delightful memories of São Paulo will be that of the quaint, bridal processions so often seen in its streets. The happy couple—generally looking very self-conscious—leads the long cue of carriages in a picturesque, pale gray coupé decorated with real orange blossoms and with painted cupids, and surmounted by two men in light livery.

THE CITY OF SUPERLATIVES

Early one morning, prepared for heat and dust, the traveler takes a train and spends a whole day traversing a beautiful, tropical country sprinkled with pastel-tinted towns, and at almost every stop

(*Continued on page 74*)

This aristocratic article now dwells in fashionably reduced circumstances. First the government reduced the tariff on it; then we reduced size and price. A miniature, 5¾ inches long, 4 inches wide, 3½ inches deep. Red, Green, Blue, Purple Morocco; White Moire Silk Lining; Gold Plated Fittings. $15.00.

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
Actual Makers

At home one is known by the company one keeps—when traveling, by the luggage one carries. This over-night bag is "the last word" in the refinements of travel. Black Grained Patent Leather; Gray Suede Lining; Complete with Gold Plated Fittings. $21.50.

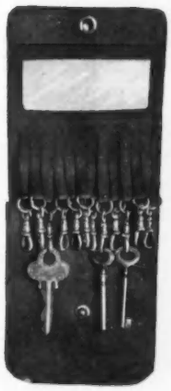
TRAVEL
AND
BE AT HOME

WHEN one enjoys the luxury of one's boudoir while on a journey, traveling becomes almost tolerable. In fact, one enjoys it almost as much as the guide books promise.

CROSS Travelers' Comforts ease the jolts of the journey. They unite the ingenuity of American ideas with the graceful sturdiness of British manufacture.

You will find them a little more useful than we suggest: a little handsomer than our illustrations: a little more borne out in deed than in promise: the finished products of intelligence and honesty.

If money talks, this Safety Pocket will at least prevent it from being overheard by strangers. White Silk, Flower Design of Pink, Blue and Lavender. Compartments for Letters of Credit, Money and Jewelry. With Belt, so Pocket may be worn underneath skirt. $4.00.



This Key-Portfolio is too practicable to permit flights of imagination. Picture the convenience of having all your keys together; each on its separate numbered strap; and a celluloid tablet to classify each key. Pigskin for 12 Keys, $2.75; Buff Calfskin for 8 Keys, $2.25.

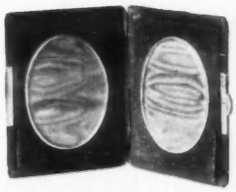
When secure upon library table, this clock presents a bold, though not impudent face. But when taken traveling it covers its countenance with its easel back. While it does this "to save its own face," it has nothing to be ashamed of, as it always tells the truth. Red, Green, Blue, Purple Morocco, $8.50; Pigskin, $8.75; Patent Leather, $9.00.

Mark Cross

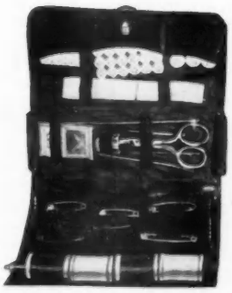
210 FIFTH AVENUE
NEW YORK

RETAIL AND WHOLESALE

89 Regent St. LONDON, W. — **253 Broadway** NEW YORK — **145 Tremont St.** BOSTON



Nothing conveys the home-like aspect to the traveler's quarters as the photographs of his family or friends. Oval opening 2½ x 3 inches; Colors, Red, Blue, Purple and Green Morocco, $4.50; Pigskin, $5.25; others in all sizes, holding from two to six photographs, $3.00 to $22.00.



When traveling, this compact Sewing Roll is easily stowed away. During the journey, like most stowaways, it is dragged forth and made to earn its passage. Red, Green, Blue, Purple Morocco, $4.25. Glazed Morocco, $6.25. Size when closed 3 in. x 6½ in.

Circumstances alter cases—especially suit cases. One may wish them fitted or unfitted. Light as a zephyr. Black Walrus Grained or Tan Hide, Green Moirette Lining; 20 inches long; Case alone, $26.00; White French Ivory Fittings, $14.25 Extra.

Genius may be "an infinite capacity for taking pains." Common Sense is an equal capacity for avoiding them. In this hot-water bottle you discern the venerable "ounce of prevention" in quart size. Rubberized Silk Covered Bottle. Absolutely Non-leakable; Rolls up in Morocco Cases; Green, Blue, Red, Purple; Closed, 8¼ in. x 4 in. $7.50. Pigskin, $8.00; Patent Leather, $8.75.

All the world over—in cottage and mansion—millions of mothers, every morning, serve Quaker Oats to children.

Not ordinary oats. They want richness and flavor. They are teaching their children the love of oatmeal.

So legions of these mothers send thousands of miles—over lands and seas and deserts—to get luscious Quaker Oats.

Lovers of oats, of every race and clime, now send here for Quaker. Even Scotland sends here for the utmost in oatmeal.

Not a country on earth produces oat food to compare with it, as evidenced by this world-wide demand.

Last year—because of this flavor—folks consumed a thousand million dishes of delicious Quaker Oats.

Quaker Oats

Just the Big, Luscious Flakes
Just the Cream of the Oats

The reason for all is this:

Quaker Oats consists of just the rich, plump grains. From a bushel of choice oats we get but ten pounds of Quaker. All but the best are discarded.

These choice grains have the flavor. They make big, delicious flakes. And our process keeps the flavor intact.

All oats produce vim. All are energy foods with which nothing else compares.

But Quaker Oats are also delightful. Children enjoy the flavor. They are always wanting more.

That is what it means, when you order oatmeal, to specify Quaker Oats. You get no puny grains, no poorly-flavored flakes. And you never will in Quaker.

Regular Size package, 10c

Family size package, for smaller cities and country trade, 25c.

Except in Far West and South.

The Quaker Oats Company

SOLE MAKERS

Look for the Quaker trade-mark on every package

(501)

A NEW ROAD *on the* SOCIAL MAP

(Continued from page 72)

takes a sip of hot, strong coffee, served in tiny cups by boys on the station platforms. Then, along toward dusk, the train goes "rolling down the Rio," where "the armadillo a-dilloing in his armor"—if, indeed, he exists there at all—is so completely lost to sight amid greater joys that one never even thinks of him until long, long afterward.

It is perfectly useless to try to convey in words any adequate impression of Rio. The blue, island-dotted bay, the encircling girdle of fantastic, granite peaks bedded in jungle, the asphalt-paved, tree-bordered streets lined with tinted, tile-roofed houses each set in a garden overflowing with tropical bloom, the magnificent parks and botanical gardens, the stately lines of royal palms, the double-tiered viaducts, the brilliant Avenida, the crowded, sparkling shops, and the soft air and star-spangled heavens all create a southern fairyland.

On approaching this city for a second time one is likely to accuse oneself of having made a mistake in imagining that nothing could be as beautiful as the remembered Rio—the Rio that one has talked of, dreamed of, longed for, and idealized until it has been mentally recreated in the image of a thing that never was on sea or land. However, the disillusionment does not come to pass for when, from a perch high in the hills, one looks out on the incomparable bay, and sees the sun shining through the bamboos upon the Corcovado—the "Hunchback"—which rears its two thousand feet of granite over the exquisite tints of the town, one is content. The return to Rio is safe!

THE HIGH PLACES OF THE EARTH

There are many fascinating things to do in Rio. First and last and most important, unless the traveler is blind of eye or of soul, she never wearies of just looking. Every one goes on the cog-wheel road up the Corcovado, to see the view of the town by day, but comparatively few visitors realize what it means to stand on that peak, and look down through the black, tropical night upon the most brilliantly lighted city in the world. Every one who is brave enough takes the aerial railway and is swung across on a cable, to the top of the "Sugarloaf" out in the bay, to get another angle of vision upon that amazing tumble of hills, but not every one knows that high up on a ridge behind the Hotel Internacional there is a little platform on stilts from which, at sunset, the very kingdoms of the earth are revealed. Once a man who knew and loved every detail of that startling landscape, and knew also America, Europe, and Asia, stood upon one of these high places and after gazing in silence for a while said, "There's nothing like it anywhere else in the world, but I'm glad I wasn't here when it was made. Must have been a rough-house!"

Every one takes what is called the Tijuca drive, but too many people pick up a car and an irresponsible chauffeur and are taken up through the hills to the town of Tijuca—a very beautiful drive, to be sure, but without the delight of contrast afforded by including "the Chinese view," or by encircling Gavea. Many people omit the excursion to Petropolis, the old seat of empire where for years all the legations were located, but even though the diplomats—no longer driven out of Rio by fever—are establishing themselves again in the city, Petropolis will still repay a visit, even in July. In the summer months, from the Christmas season on, all society is there.

Down along the Avenida, and in the narrow, old street which has a new name but is still called the Ouvidor, there are the shops—the fascinating shops! The shops of Rio, like those of Havana, are full of beautiful fans, but their greatest temptation, to a woman, lies in their semiprecious stones. Amethysts, topazes, tourmalins, aquamarines, and chrysoprase are there in every conceivable shape and setting, but most tempting when unmounted. One prices them singly and in lots, lets little rivers of them trickle through the fingers while planning them into ornaments to go with one's own costumes and the costumes of one's sisters and cousins and aunts. There are ash trays and other things of agate which men seem to like—apparently, to the masculine mind, magic hangs about the mere name of Brazilian agate—and there are exquisite butterflies to be brought home and mounted under glass in trays. Once it was possible to pick up bits of fine, old Portuguese silver, but, nowadays, this opportunity occurs only when some old resident who is about to leave sells his effects at auction.

SOCIAL AFFAIRS OF RIO

Socially, Rio is delightful to the wayfarer who knows the open sesame. The American colony is large and hospitable, and there are many English people also. Perhaps one may dine at the club, and motor later along the miles of magnificent boulevards around the bay—where every one drives in the afternoon—through a tunnel, and out on the beach beside the open sea, where there is a line of fine, summer residences. On the contrary, the traveler may choose to stay in the city and participate in some of its many forms of night life. There is the splendid opera house, where one of the great, modern directors was "discovered" by the Brazilians when once upon a time they hooted an incompetent leader from his box and insisted upon the substitution of an obscure cellist.

There will be, perhaps, a dinner and a reception in the brilliant rooms of the foreign office, from which one will bring away happy memories of a cool, chintz-hung drawing-room and a group of Americans who, having ranged the wide world over, made the talk as good as the dinner that had preceded it. Or, perhaps, one will take away memories of a spacious house in the shadow of the Corcovado, set far back from the street—a place of spreading lawns and winding, shaded walks, of fountains and pools, and of soft, English voices proffering southern hospitality; or, perchance, of days with accomplished Brazilians, to whom Paris and London, Rome and Vienna, are as familiar as their own city, and who address the visitor in his own tongue, whatever it happens to be.

THE END OF THE ROAD

One leaves Rio always with regret, and with long, backward glances. Then follow slow, lazy days on the ship—a ship with wide, shaded decks, electric fans, elevators, a gymnasium, and a swimming pool. The first week is broken by a day ashore at Bahia, where one mounts by the funicular railway to the upper town, rides to the end of two or three tram lines, admires the magnificent, physical proportions of the innumerable blacks, and buys, if possible one or more of the extraordinary "nigger babies" made by these people—cloth dolls, fashioned with great ingenuity and dressed in the picturesque garb of the Bahia negress. Then, it is away to sea again to spend days in the sports which beguile the tedium of all long voyages in tropical waters, and whether the traveler elects to return to New York via Madeira, Lisbon, and Europe, or by way of Trinidad and Barbados, the South American tour is over, and she may confidently feel that she is conversant with the latest route of fashionable travel.

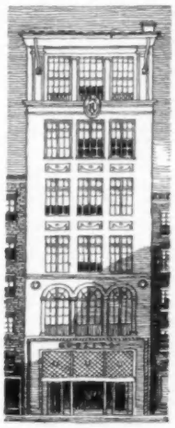
A Brief History and Announcement
THE RUSZITS COMPANY

1875

No more interesting story is known to the romance of business than that of the John Ruszits Fur Co.

Wherever furs are known—from the far northern haunts of the trapper to the drawing rooms of Fifth Avenue—there, too, is the name of Ruszits known. Since 1851, the year of our establishment, *thirty-two millions of dollars'* worth of Ruszits furs have been sold in the *City of New York alone;* a list of Ruszits' customers would be a social register of New York's oldest and best families.

But the principal point is this: the fur business is essentially one in which strict business honesty and keen technical knowledge are required. Through our 62 years of business life, with our many millions of dollars of business, no customer has ever pointed to a single transaction where the high Ruszits standard of business ethics was not maintained,—no house in this country has a finer reputation.



TODAY

Starting on Maiden Lane, thence to Broadway, from Broadway to Mercer Street, and from there to Eleventh Street—these were the moves of sixty years. Sixty years in hired quarters had earned a permanent home—and the next step was the Ruszits Building—a beautiful home in the heart of the very finest retail section of Manhattan. Designed by McKim, Mead and White, every detail perfected for Ruszits' use, no finer building of its kind exists.

Seven East Forty-eighth Street—a step from Fifth Avenue—a moment's walk from the Ritz, the Plaza, St. Regis, Gotham, and the new Biltmore.

The very atmosphere breathes quality, convenience and satisfaction—nowhere could the surroundings be more pleasing to the woman of daintiness and refinement.

And it now gives us great pleasure to announce our broadened plans for the future.

MR. LEO GRAHAM
for many years General Manager of
AITKEN, SON & CO.
is now Vice-President and General Manager of the Ruszits Company.

TOMORROW

To the many friends and patrons of the house of Ruszits, to past patrons of Aitken, Son & Co., and to our new friends to be, we take great pleasure in announcing the opening of our

DRESSMAKING SALON

under the direction of **MARGARET SMITH**

who so successfully conducted the Dressmaking Department for Aitken, Son & Co.

Here will be shown models of great beauty designed to appeal to the woman of discriminating taste, under the most pleasing conditions.

It is hoped that the approbation and support extended to Mrs. Smith in the past will be no less generously bestowed in the future.

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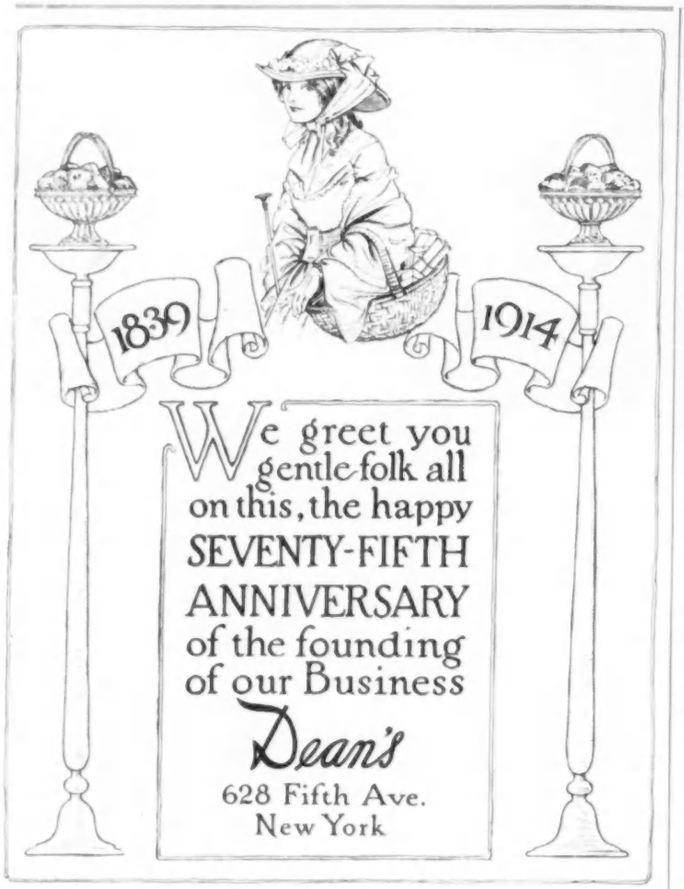
7 EAST 48TH STREET NEW YORK



Shown in the court of the Musée Galliera during the exposition was an enchanted garden set with diminutive cottages

CREATING *a* CHILD'S SIZE WORLD

(*Continued from page 48*)

the idea of converting the Musée Galliera into a place for the exhibition of industrial art than it was done, and that which was intended to be a palace of ancient, Italian art, became a permanent exhibition gallery of modern, industrial art. Whether or not the visitor finds the Musée worth a visit depends somewhat on whether he chances to be interested in exhibitions of the material and useful adjuncts of present-day civilization.

BUILDING A CHILDREN'S WORLD

It is strangely appropriate that the park of the museum should have become the playground of little children, for they seem peculiarly interested in the industrial arts whether their elders are or not. Indeed, they understand and know all the exhibits of the Musée Galliera with a thoroughness that might well surprise and put to shame their elders. In fact, the latest exhibition of the Musée was the Exposition of Art for Children, and a special corps of park police was organized to keep the children who play about the Musée from permanently appropriating the playhouses which were distributed around the large courtyard at the back. Inside the building where there were so many toys, there was a crush of small feet and busy hands every afternoon, and the guardians had a strenuous time to keep dollies, teddy bears, and tin soldiers in their places.

When Caran d'Ache began drawing primitive figures in crayon for *Figaro*—toys, men, women, and things in general—he probably never dreamed that he would have many imitators in wood and in plaster. The spirit of his creations was everywhere apparent in the recent children's exhibition. There was a loan collection of his original works—cartoons and caricatures of well-known personages in the political and artistic world. Besides his work there were caravans of camels and dromedaries wending their way through the sandy desert of the Sahara; Indian pageants with sacred elephants caparisoned for the Durbar; splendid chariots with soldiers in coats of mail marching beside them, and, finally, there were modern armies with a full equipment of men and guns, all cut of what seemed to be simple pieces of wood.

The crowning feature of the Exhibition, however, was the equipment of the crèche—suites of small rooms fitted out entirely for children with sets of small furniture which varied in size according to different ages.

Of course, it is not in human nature to accuse itself, but if children could speak, if a child prodigy should one day take up the cause of children, the world might stand accused and convicted of cruelty and lack of forethought as to the requirements of childhood. How would grown-ups like it, for instance, if tables were built of a height to strike them right in the middle of the forehead or in the eyes, unless they kept dodging all the time? This is just what happens to children and that, too, just at the age when they are having a hard battle to keep their heads above their tiny feet, and those same tiny feet on the floor. Then, when the poor little head gets a hard bump, what does the world say? It says: "Well, he will have to learn." Learn what? Why, to keep out of the way of the awkward things grown-up people build to meet their own needs.

Suppose grown-ups had to sit all the time on such high chairs that their feet dangled in the air! Suppose, when they came to the table to eat, they found it so high they could barely peep over into the plates to see the food! Suppose that grown-ups had to sleep in beds so high that they were obliged to wait for a strong person to come and put them in, and to have ever present in their dreams the possibility of falling out and getting a hard bump! Yet, all this is the common lot of childhood.

FRATERNITY, LIBERTY, AND EQUALITY

But at the *Exposition de l'Art pour l'Enfance* was shown a fairer scheme of fraternity, liberty, and equality. Sets of infant furniture solved the difficult problems of childhood. In the interiors exhibited everything was within reach of a child—even the floor, from the small, comfortable chairs; and there were no table corners lying in ambush to strike the unsuspecting innocent in the face.

Shown on page 48 are illustrations of two of the rooms for children. One is for a small child and the other for a young girl from ten to twelve years of age. The decorations—pictures, curtains, and furniture—are carried out uniformly. The long-necked, spotted giraffe plays an important part in the decorations together with the elephant and the rhinoceros. The woodwork is in bird's-eye maple, and all the furnishings are in light colors. The young girl's room is in mahogany with blue upholstery. The toilet set is in blue-flowered china, and the curtains are of blue and white figured muslin.

The prices of the pieces of furniture shown vary from $1 to $25 each, and certain reductions are made in case a whole set is purchased. A big department store of Paris displayed a number of these sets of furniture during the Christmas holidays, and the furniture of the rooms shown in the Exhibition will be duplicated upon request.

HAAS BROTHERS

Paris

DISTINCTIVE DRESS FABRICS

The New Spring Fabrics

"Rippled Silk"
Registered

The new idea in silk weaves in the new Paris Colorings — for street costumes

"Ripple Cloth"
Registered

A tightly woven fabric for the new tailored gown, soft and supple

"Taffetango"
Registered

The taffeta ripple weave, soft as chiffon, bri'liant as a satin

"Deauville Suitings"
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The newest of the fashionable wool fabrics from Paris

"Ripple Georgette"
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The New Crêpe Chiffon

"Roman Stripe Suiting"
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A particular type of "Deauville Suiting"— exceptionally new

The New Colors

"Roman Gold", "Mandarin", "Japanese Blue", "Sweet Pea"

Leading Dressmakers and Ladies Tailors will show you HAAS BROTHERS BLUE BOOK of MONTE CARLO MODELS. ASK TO SEE THEM

HAAS BROTHERS
PARIS 13 Rue des Pyramides
NEW YORK 303 Fifth Avenue

A TWO-ROOM VANITY BOX

In an Obscure Court in Paris, Beauty Is Boxed and Bottled, and Distributed with the Discrimination of Knowledge

DOES the stage imitate the boxes or do the boxes imitate the stage; in which direction across the footlights do manners, customs, fashions travel? This is a question which in general has long puzzled the philosophic observer of social affairs, and recently it seems to have narrowed itself down to one special query: is the society woman, in her present use of "make-up"—of powders and of rouge—following the rules of the actress, or is she founding a new art and devising a new method of her own?

To answer this query every avenue and *allée* of Paris, source of all the arts, has been searched, and very startling things have been discovered—things that should cheer the hearts of those who believe that suffragism has taken the frivolity out of women. Woman is still as frivolous and foolish as need be. Indeed, never in the history of the world has she worked so diligently as she does to-day in the laudable effort to keep and to enhance her beauty.

Fortunately there is no longer any need to make a secret of the desire to enchance natural beauty with art, for although men pretend that they loathe to see their wives and sweethearts use rouge or cosmetics, the contrary evidence is overwhelmingly against them. In his secret heart man loves nothing better than to see a woman take out a vanity box and deftly manipulate its dainty, sweet-smelling tools. It suggests all those subtle mysteries unknown in the matter-of-fact business world from which he comes, and so the sale of vanity boxes goes knowingly on in spite of his pretended protest.

FLAMBOYANT ESTABLISHMENTS

If all the establishments for the beautifying of woman—the perfumery shops, the massage and manicure places, the coiffure shops and the couturier's establishments in Paris should suddenly close their doors, that gay city would become like a deserted village; the hum of the motor would cease, and grass would doubtless grow in the streets. The importance and magnificence of some of these establishments is amazing. One such place which sells nothing at all but cosmetics, powders, creams, and perfumes occupies a whole block in the heart of the city. This shop delivers its goods by means of a high-seated chariot, painted a crimson hue, and drawn by a team of superb, black stallions, driven tandem. Perched on high, holding the lines, sits a splendid Nubian, himself as black as his prancing steeds, and as the "tiger" at the back sits another ivory-toothed native of Egypt, smaller in size, but no less black and shining; a black tassel dances from each red fez. When the equipage flashes through the streets there is a jingle of bells, a flaming of red velvet, and an odor of myrrh. Naturally enough pedestrians crane their necks to see the splendor.

This equipage represents an establishment which supplies only the popular trade, and of which there are dozens, hundreds of smaller imitations. However, neither it nor its imitators are smart. The exclusive society women and celebrated actresses would never think of giving away their beauty secrets by dealing with a public shop. There are small places purposely hidden away in the most modest and unobtrusive quarters, where well-known women may slip in between shopping expeditions or after tea, without being seen by prying, curious, secret-searching eyes.

EXCLUSIVE SALONS

How to find one of these exclusive places is quite a question, but the inmost secrets of Paris unwind themselves like a thread, once one gets hold of the right end, and the masseuse of a smart woman can give the address of the smartest of the little salons.

In spite of forewarning, the exclusive places, on first acquaintance, are inevitably something of a disappointment. They emphasize what is sometimes hard for Americans to believe: that appearances, most of all in Paris, are deceptive. Off a narrow, noisy street, through a court to another smaller court, and up a dingy flight of stairs, are two rather small rooms in which the ceilings are low, and the light obscured by buildings on either side. Here, amid rows of bottles and stacks of small, plain boxes of every size, presides a little woman of famous name who stands in no awe whatever of the great ladies of Paris, but rules them with the authority of knowledge, and the threat of loss of beauty. Into her shop come many well-known people. Several smart young women stroll in, snuggled up in luxurious furs, one with, perhaps, a dainty little Pekingese dog on her arm. They order something they require and go out. Others follow. They come alone and in pairs, and, more amusing, from time to time, some important looking man comes in and gives an order in a bored fashion which says plainly that the stuff is not for him, that he has been told what to get, and that the favor of some one he dares not offend depends upon the faithful execution of the instructions. It is not unusual for a *valet de chambre* from the baronne de Rothschild to come into this shop and give a large order for things to be sent to a château somewhere in the country.

SHE WHOSE AUTHORITY IS KNOWLEDGE

Two stout, matronly women in broad, gingham aprons wait upon the customers so long as they can, and then two more women appear from somewhere in the darkened depths to assist. During most of the day Hamlet is played here without Hamlet, for the ruling spirit, Madame herself, is to be seen only during her two hours of consultation, from three to five.

When she does arrive, she is wearing a plain, black cloth gown; her hair is brushed back from her forehead, and her face shows not a trace of paint or powder. She is a woman of perhaps forty. Her first consultant is, perhaps, a young girl, not more than eighteen. She goes over to a glass case and helps herself to a bottle of liquid-white. At once Madame seizes upon the bottle and draws the

(*Continued on page* 80)

The foremost fashion authorities endorse Quaker Laces

IN coöperation with the authoritative fashion magazines, we are enabled to show their latest garment patterns with Quaker Laces featured thereon.

These Vogue patterns are striking examples of the application of Quaker Laces to the prevailing styles.

In selecting the lace for your new gowns, waists, or lingerie, be sure to specify Quaker Laces.

Quaker Laces are not sold by mail. We cannot send samples, but we will gladly send you "The Quaker Lace Book for 1914" free on request.

QUAKER LACES

Vogue Patterns
Nos. 2434-2435

The waist is made on a two-piece foundation, which opens at the centre front. The waist is cut to the neck line in the back, and is cut away in bolero finish in the front, the edges being trimmed by fur. The bishop sleeves are slightly gathered into a dropped armhole, and also at the wrist, where they are joined to a narrow wrist band, and trimmed by a double lace frill. The front of the waist is completed by folds of lace to the depth of the girdle, which is also laid in folds. The waist is fastened at the under arm at the left side, and the girdle at the centre back.

Material Required

Foundation—1¼ yds. of 27-inch material. Waist—3 yds. of 27-inch allover Quaker lace, and 2 yds. of 2-inch Quaker lace edging for sleeve ruffles.

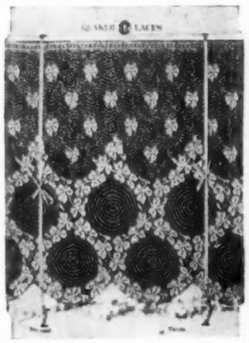
The two-piece skirt is composed of a two-piece foundation with two, one-piece circular tunics, each of which is edged by a lace ruffle. The underskirt is perforated under the tunics for a lining. The skirt is mounted on a 1-inch raised belt, the lower edge measures 1⅝ yards.

Material Required

4 yards of 42-inch material. 6 yards of Quaker lace 3½ in. wide for edging the tunics.

You can obtain these patterns from Vogue Pattern Service.

When buying laces look for the Quaker Head on the blue card. The lace shown here is Quaker Lace No. 13586.



Vogue Patterns
Nos. 2456-2457

The kimono waist of tulle or chiffon is mounted on a two-piece lining. The high girdle is cut pointed below the bust, on the left side. A band of lace is attached under the girdle. A surpliced fichu forming a round cape in the back is finished by a string of pearls, or rhinestones. Two lace bands trim the sleeves. The waist is cut to the normal waist line. The *opening* is at the back.

Material Required

1 yd. 36-inch or ¾ yd. 42-inch for lining. 2¼ yds. 54-inch tulle for fichu and upper part of waist. 1¾ yds. Quaker lace 1¼-inch wide for sleeves. ⅞ yds. 42-inch material for girdle. 1¾ yds. 6-inch Quaker lace for lower part of waist. Sizes, 34 to 40 inches bust measure. Price of Pattern, 50 cents.

2457 Skirt

Skirt—on a three-piece underskirt cut just below the knees, the two-piece lower part is joined, seamed at the sides and cut on the fold of goods at the centre Front and centre back. The front is cut to the normal waist line in a box plait effect. The lace flounce and centre tunic are joined on the underskirt, while the top tunic is brought up to the normal waist line with a box plait effect at front, and is slightly gathered at the waist.
The skirt opens at the centre back, and measures 1⅝ yards around the bottom, including the train.
A slight drapery is caught up at either side of the back above the train.

Material Required

1⅝ yds. 36-inch or 42-inch material for underskirt. 1¾ yds. 12-inch Quaker lace for the lower flounce. 4⅝ yds. 42-inch material for skirt and two upper tunics. Sizes, 24 to 30 inches waist measure. Price of pattern, 50 cents.

You can obtain these patterns from Vogue Pattern Service.

QUAKER LACE COMPANY, PHILADELPHIA

Makers of Quaker Laces, Quaker Lace Curtains and Quaker Craft-Lace.

"THE BANDEAU"

A Smart, New Coiffure

Whether you prefer the "close" style or the fuller style of hairdressing, this new Hair Piece will appeal strongly, as it allows you to dress your own hair in any style, Parted or Pompadour—retaining at the same time all the smartness of this Coiffure.

Dainty Clusters of Curls—or Puffs—at one side add a winsome touch, becoming to every woman.

In two designs: "The Bandeau *Braid*" (six strands of hair) and "The Bandeau *Twist*" (four strands). In either style, the Curls at the side add a charming touch to the profile effect.

Matching of your hair guaranteed by "Fifty-four Years of Success."

Upon request, we send a beautiful booklet, "The Bandeau Coiffures."

A. Simonson.
Specialist in Hair Goods
506 FIFTH AVENUE
NEW YORK

Pétrole Hahn

Feeds the hair down at the roots

It actually finds the cause of unhealthy hair—generally under-nourishment. Because it is a food, containing the recognized nourishment in pure oil, it supplies a want which Nature frequently neglects.

Pétrole Hahn-Vibert gives the roots what they need—oil food—and the sheen of true health naturally follows. Its application takes but a moment. The delicate scent is gratifying.

Sizes, $1.50 and $1.00. At leading dealers.

PARK & TILFORD Sole Agents
529-549 West 42nd Street, **New York**

A TWO-ROOM VANITY BOX

(*Continued from page 78*)

young woman to the nearby window.

"No, not liquid-white!" Madame exclaims. "I am ashamed of you, at your age, to want to use it. If the powder comes off when you dance the tango I will give you something else—a little of this rose water lotion—and you may use the powder afterward. Number 2 is the powder for Mademoiselle," says Madame to one of her aproned attendants. Arguments are useless, and the young woman goes away not very content with her packages—of which liquid-white is not one.

Another patroness is, perhaps, instructed in the exact science of wielding the powder-puff. "It is not to be run over the face in all directions so that it shows every stroke," says Madame. "It is to be moved always in the same direction, rather back and up. There now," she finishes, demonstrating her words, and turning the patient to the mirror, "see how smooth and fresh the skin looks."

"Lift up your veil," Madame commands the next person interviewed, who perhaps, proves to be the popular young actress, Mlle. Dorziat of the Comédie Française. Mlle. Dorziat is tall and blond and rather English looking, and she is probably told that she is a little too pale, and in spite of her protest that she wishes to be pale for the street, is sent away with a powder ordained to make her slightly less so.

THE LABORATORY OF MADAME

In a little laboratory out in Neuilly, Madame and her assistants prepare recipes of which no one else knows the secrets, recipes for all the preparations that are sold in her shop. The recipes were inherited by Madame from her mother, a court beauty of her time, who persuaded the great chemist, Berthelot, to compound them for her. Madame says that now and then she attempts to improve upon one of these recipes, but almost always goes back to the original formula, not a hint of which ever escapes the workshop of Neuilly.

Like all artists, Madame, has a unique personality. The niece of a very famous painter, the daughter of a court belle of the last Empire, she reigns here in an unpretentious corner and sways many a destiny. An American syndicate, it seems, once offered to establish this wonderful woman in the Place Vendôme and give her pretty girls in uniform to sell her preparations, instead of her old servants, but she sent the enterprising ones summarily away. Among the many other things sold in this exclusive little shop is a peculiar sort of rouge powder which is especially good. It is put on in place of rouge after the *fond de teint* has been applied, and the usual face powder is put over it. This results in a fresh, roseate tint which delightfully counterfeits nature.

"FOND DE TEINT"

It may be interesting to explain here what is meant by *fond de teint*. It is the foundation, the background of the complexion, and it is put on much in the same way as an artist lays in the background of a painting. Those who have a somewhat oily skin can use any reliable make-up almost indiscriminately, but most skins require some kind of preparation to give the necessary oiliness before even the purest of powders may be safely used. Cold cream is the ordinary thing used for the *fond de teint*, but Parisian specialists scorn any such simple expedient. The exclusive establishments manufacture their own foundations. The specialist whose shop has been described uses for this purpose a cold cream which she calls automobile balm. Another well-known specialist of Paris, the masseuse of Madame Poincaré, in fact, uses a recipe given to her by Sarah Bernhardt, who herself used it for many years.

The cream used as a *fond de teint* should be spread carefully over the face, the skin having been first bathed in warm water to open the pores. The cream should be left on for ten or fifteen minutes, and then, after the patty has been removed, the face should be lightly rinsed with rose water. Once this operation is completed the rest is easy, and the average smart woman uses only her favorite powder to complete the make-up. However, where a little color is desired there are a number of harmless kinds of rouge, either dry, or in a paste. Liquid rouge in any form must be used with great discretion.

At the suggestion of grease paint or concert-hall make-up Madame lifts hands and shoulders in protest. She declares that if she has the richest and most exclusive clientele in Paris she owes it solely to the fact that her preparations are hygienic and simple, and she peremptorily dismisses those friends who would exploit her products with the protest, "I am content, leave me in my quiet corner; I love it, and I would not change it for a ransom." She is not only content, she is most marvelously successful, and the eager demand for what she has to offer would find her out in the remotest niche of civilization.

RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

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(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

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No. 108—Maternity Dress of English Bordered Eponge. Entirely new and practical method of adjustment (Patented), creates appearance of stylish normal dress. No elastic bands to cause distress from undue tension.

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COMPARE Regina hats with Paris styles—for workmanship, for beauty of line, clever placement of trimmings, harmony of colors; and never forget you buy Regina hats at one-third to one-half the price charged for the other.

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For the convenience of dealer buyers Regina Hats are especially shown during the month of February as follows:

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WHAT THEY SAY

(Note:—Under the title, "What They Say," Vogue is opening a new department to be devoted to brief comments on people and events of current interest. Such commentaries must, of necessity, be haphazard, but it is only their purpose to give those who have not leisure to read many magazines of information, bits of the most interesting news of the day, not already covered in other departments, and so to round out the personality of Vogue)

IT is such a very simple matter to sit at one's desk, pick up the telephone, and call up Madison Square 1 or Gramercy 100, that one probably seldom or never thinks of the complexity involved in getting the number. It is, however, an operation that breaks down girls in time, and it does not take such a very long time, according to an investigation lately made by the American Medical Association, as a part of its more general study of occupational diseases. There are about one hundred and twenty-five thousand telephone operators in the United States, and if they all lost their tempers at once, life would be exciting; but this has never happened. It seems to be keeping their tempers that is ruinous to their health. These girls work eight hours a day, in three- or four-hour shifts—a humane arrangement which the character of the labor renders necessary. They answer from one hundred and fifty to two hundred and fifty calls per hour, and this requires swift thinking as well as swift moving. The operator faces a switchboard covered with numbers, each one containing a signal light that flashes four times for each completed call. The operators' eyes are thus exposed to between four thousand and eight thousand flashes each working day. This, aside from the nervous strain caused by work and many vexations, would be enough to put the average telephone user on the sick list for weeks. But the operators are trained to endure it, that is, they endure it for about three years, for this is the average length of service for a "hello girl."

The telephone companies apparently have done about all they can do to offset the ill effects of fatigue, by maintaining rest- and lunch-rooms and comfortable working quarters. Many of the newer exchanges are models in these respects. The Bell Company spent three quarters of a million dollars in one year in the effort to protect its employees. As an example of the type of welfare work carried on, the undertaking of the Chicago Telephone Company may be cited. Here, in addition to well-equipped rest-rooms, a good, nourishing free lunch, and summer vacations with pay, there is a most careful system of medical examination and inspection with real care during illness, and a carefully worked out pension system which includes periods of disability. It is no small task to do these things for six thousand girls. In Cincinnati the company has recently purchased a large farm to be used as a free, summer outing place and convalescent home for the young women. Such efforts to offset the deleterious effects of very exacting work are to be commended.

LONG LIVE THE PARCEL POST!

The indications are that the Parcel Post has come to stay. It has worked itself into the affections of the American people to such an extent that it is even now seeking new fields of usefulness. On January first new and important rules went into effect in regard to rates and the maximum weight of packages. Now it is possible to send by mail a parcel weighing as much as fifty pounds within the first and second of the eight Parcel Post zones; that is, within a radius of one hundred and fifty miles. The rate for this in the first or local zone is only thirty cents, while a parcel of five pounds costs only seven cents. This is a matter of great importance in city deliveries. For greater distances the maximum weight is now twenty pounds with material reductions in cost. But perhaps the most significant change of all is that which goes into effect on March 16, when the law will be so extended as to include books. This is a most important change. At present, book rates are too high, but after March 16 it will be possible to mail four pounds of books to points within the first and second zones for eight cents. It now costs thirty-two. No longer are books to be discriminated against in favor of eggs. Long live the Parcel Post!

"DO IT FOR WISCONSIN"

For some time it has been common knowledge that the whole state of Wisconsin is going to school, or rather that school is going to the whole state, for the State University at Madison goes out into the highways and hedges with learning done up in such attractive packages that the people feel compelled to take them. This is truly a wonderful achievement, for frequently unlettered people do not take kindly to things academic. But in Wisconsin academic things are different. The University has a way of making itself useful, and the people have formed the habit of looking to Madison for help, and the help is always forthcoming whether in butter making or higher mathematics, stone masonry or advanced economics. The latest thing this wonderful institution is offering to the state is extension teaching in community music. Music as a social force is well recognized, and Wisconsin is not to lag behind. New York, or the portion that can afford it, may have her "Madame Butterfly," but Wisconsin is to have old time "sings" and concerts on the green at twilight in every hamlet within her borders. The University will see that the music is a real contribution to community life. It is not too much to expect that Wisconsin will have in the near future its own festivals as characteristic as the Swedish Bayreuth in Kansas, the McDowell festival in New Hampshire, or the Pennsylvania Ober-Ammergau, and all because she has a University that really strives to serve the people who support it.

IN BEHALF OF PEACE

With the din of battle on all sides, the English-speaking people have dwelt serenely and at peace with one another for a full century. Rumors of wars there have been, indeed, but they were rumors only. This is a matter for international thanksgiving. It omens well for that era "when nation shall not lift up sword against nation." It is fitting that the hundred years of peace should be celebrated, and in a jubilant spirit. America has probably done more than any other country to promote peaceful relations. The Carnegie Endowment for International Peace and the World's Peace Foundation spend their funds lavishly to spread their gospel. For these and other reasons, it is gratifying to have had two of our distinguished countrymen honored for their services in behalf of peace. The Nobel prize was awarded to Theodore Roosevelt a few years ago, and now the honor has gone to Elihu Root. Senator Root is President of the Carnegie Endowment, and in this important office has rendered valuable service. As a Cabinet officer, too, he has always upheld the ideal of international peace, and we can only rejoice that this new honor has come to him.

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My Beauty Exercises

Will make you look Younger and More Beautiful than all the external treatments you might use for a lifetime. My System removes wrinkles and lines, reduces double chin, draws up sagging muscles, eradicates signs of age, firms the flesh, and makes the complexion fresh as in girlhood—without massage, vibration, plasters, or any drugs or appliances whatever—*Just Nature's Way*. I teach you a method for life. I have taught this method for fourteen years and have women of international prominence among my pupils.

Young Faces too can be beautifully rounded and hollows in the neck can be positively filled in, while the skin becomes clearer and exquisite coloring is brought to the cheek and lips *Without Cosmetics*.

Write today for my New Booklet on "Facial Beauty Culture, Body Culture and New Beauty Suggestions"—Free.

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Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

DR. WALTER'S FAMOUS
Rubber Garments
FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

BUST REDUCER, $5
Made of Dr. Walter's famous flesh-reducing rubber with coutil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Neck and Chin Reducers, $3
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Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Rubber Elastic Bust Reducer, $3
Made of dainty white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.

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By Jennings

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¶ The back of this model, while snug, is built to take care of any surplus flesh below the shoulders. Has good length below waist with elastic web across bones in back.

¶ Corsetieres at the better stores throughout the United States and Canada will gladly give you a fitting of

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The choice of malines is the **Dynamo Brand.** Moisture-proof, it retains its crispness in all kinds of weather. Will not become sticky as will ordinary chemically finished malines, owing to its electrical finish. Ask for **DYNAMO MALINE** at your milliner's or dealer's. *Look for the trade mark on the bolt.*

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Latest Parisian Neckwear Novelty

To obtain this Medici collar, made of white Dynamo Maline, send 25 cents in stamps and the name of your dealer, stating whether he carries Dynamo Maline, and the collar will be mailed you promptly.

Send today for your copy of **1914 Dynamo Maline Style Bulletin** illustrating the newest models from the leading Paris and New York Milliners.

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THE MARK OF QUALITY & STYLE

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V 1101

V 1100

V 1101—Blouse of Habitau silk, long drop over shoulder, turned up scallop cuff, tabbed collar, finished with pearl buttons. Solid cream white; also Roman stripe. **Maurice price, $3.00**

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V 1105—Real baby Irish edging, rose design picot edging. **Maurice price, $ .75**

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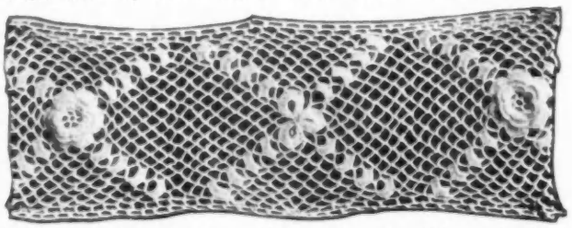

V 1102—Wide baby Irish insertion about two inches in width, rose and shamrock design. **Maurice price, $ .65**

V 1104—Wide scalloped edging to match, with picot finish, 1½ inches wide, **$ .95**; about 2 inches wide, **$1.25**.

V 1103—Baby Irish picot edging. **Maurice price, $ .15**

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A delightful work of Fragonard, "La Cage," from the extensive exhibition of his work which opened on January 24, to continue for several weeks

A R T

CALENDAR OF EXHIBITIONS

New York.—Braus Galleries. Water-color paintings of the gardens of English royalty and nobility, by A. C. Wyatt, until February 15.

Ederheimer Print Cabinet. Exhibition of engravings by Dürer, Lucas van Leyden, and Marc Antonio Raimondi, January 17 to February 7.

Gimpel and Wildenstein. Loan exhibition of paintings by Fragonard, January 24 to February 14.

Kennedy Galleries. Portraits and caricatures of Whistler by many artists, until January 31.

Keppel Galleries. Lithographs by Whistler, January 8 to 30. Etchings by Auguste Lepère, early in February.

Knoedler Galleries. Loan exhibition of works of Gainsborough and Turner, January 15 to 31. Etchings by Auguste Lepère, from January 2 for an indefinite period.

Montross Galleries. Paintings by George Bellows, January 17 to 31.

Moulton and Ricketts' Galleries. Paintings by Alfred Vickers, for an indefinite period.

New York School of Applied Design. Landscapes by Charles Ebert, January 3 to February 1.

ART NOTES

IN the winter exhibition, which closed on January 18, the National Academy of Design maintained a high average of excellence, and showed no definite influence of the International Exhibition of last winter. Works of merit were many, and while the prize awards met with general approval, it could hardly be said that the works thus honored surpassed, in any great measure, many others in the exhibition.

"Rocks and Breakers, Pacific Coast," by William Ritschel, held the place of honor as recipient of the Carnegie Prize. Massive rocks, in the foreground, break into dashing spray the tumbling waters behind them. Their outline carries the eye naturally back, where it is caught and led on by the white flecks of foam on the water, somber under a lowering sky. All this has been done many times before, but wonder lies in the contrast of the solidity of the rocks and the wet weight of water behind them; the rhythmic movement of the waves is felt to the far verge of the horizon. The artist also met with unusual success in the well-nigh hopeless attempt to depict the living green, which gleams in the depth of a breaking wave.

THE PRIZE PORTRAIT IN THE EXHIBITION

The Thomas R. Proctor prize for the best portrait in the exhibition was awarded to Irving R. Wiles. His portrait of Mrs. Wiles showed this painter of the apotheosis of the "society portrait" at the best of his brilliant technique and surface beauty, and with a much larger share than usual of character interpretation.

"The Divan," by Francis C. Jones, received the Isidor Medal. Against brown paneling broken by the dull gold of a mirror frame are three women, seated on a long divan. The figures are well realized, excellently painted, and gracefully posed in an interesting group. The color is rich and harmonious.

The Helen Foster Barnett prize was awarded to Paul Manship, who exhibited nine works, of which the most important was the "Centaur and Dryad," mounted on a pedestal which has an exquisitely modeled decoration in low relief, composed of figures which suggest the drawings on Greek vases, and of animal figures and elements of decoration from Greek, Assyrian, and eastern art. The nine works, decorative in character and finely modeled, adopt an archaistic treatment of hair and drapery borrowed from early, Greek works. They are undoubtedly interesting and to a certain extent original, yet in spite of the praise which they have received from high quarters, some critics hesitate to accept them as more than a phase of the artistic development of Mr. Manship.

The exhibition of sculpture was mainly confined to small pieces. Of the larger works, the most notable was the figure group by Chester Beach, "The Unfolding of Life," which, while open to criticism as regards the composition and the somewhat over decorative use of drapery, was soft and beautiful in the modeling of the woman's form, which was well contrasted with the more muscular figure of the man. Serene old age, and crowing infancy, also, found sympathetic interpretation in Mr. Beach's "Great-Grandmother," and in a delightful child head.

(*Continued on page* 86)

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Perfect at the journey's end

The new way A better way

Always pure- Always full weight

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Has removed her shop to

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with an extensive line for

Southern and Spring Wear

This sketch is copy of a

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Swiss Taffeta, Pussy Willow Crêpe or Moire. The double flounces stamp this costume as the last word. Soft tulle fischu finished with folds of same. Plastron forms vestee effect.

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Cotton Frocks . . . $8.75
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Maillard candies packed in French Bonbonnieres (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world

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The Correct Maid's Dress

Those who are particular about their maid's appearance, buy "La Mode."

They are chic, practical, durable and economical.

Made in mohair, poplin, soisette, alpaca, sateen, chambray, seersucker and percale.

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**THE ONLY PLACE OF ITS KIND—
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Naturally, we're able to give *all* our thought, time and attention to the individualizing, creation and importation of really new and exquisite wearables for the little one, as well as the more artistic types of nursery furnishings.

¶ **INFANTS' LAYETTES** of Distinctive Beauty and Daintiness are likewise important features. Special Layettes made to order or prepared for approval at any specified time or price. Inquiries cordially invited.

Introducing The Josef Bassinette

A NEW AND THOROUGHLY PRACTICAL CREATION NOT TO BE FOUND ELSEWHERE. (*See Illustration.*)

Distinguishing Features: A Detachable Basket fitted with handle—mounted on strong support and wheels. Artistic reed construction—white enamelled, equipped with wardrobe drawer. Dainty trimmings of Point d'Esprit lace and ribbons in Pink or Blue.

Fitted with S. A. mattress and down pillow with extra silk slip.

Dimensions: Height, 45 inches; Length, 40 inches; may be used from infancy up to two years.

Complete, **$45.00**

Same model, but *more elaborate,* and trimmed with still finer laces, quilted inside and hood silk lined.

$75.00

The Dutch Bassinette ANOTHER JOSEF CREATION

High model, with handle and Removable Basket on wheels. Of white enamelled reed, exquisitely trimmed with ribbons and fine laces. Suitable for first year. Complete. **$30.00**

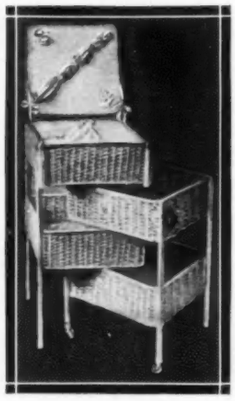
Same model, more elaborate in trimmings and laces—inside quilting and silk lined hood. Complete. **$65.00**

Reed Wardrobe TO MATCH THE BASSINETTE

Square Model, white enamelled reed, with or without gilt edges. Four drawers, revolving type. First drawer padded with Point d'Esprit lace, silk ribbon bows and beading, two pockets, one pincushion. Bottom of other drawers padded, silk covered and tufted. Elaborate silk ribbon bow trimming, any color. Height, 38 inches.

Complete, **$29.00**

Discount of 5% if Bassinette and Wardrobe are ordered at same time.



Imported Toys and Novelties

carried all the year round—models of uniqueness not shown elsewhere.

Correspondence and Mail Orders Invited. Write for Illustrated Booklet.

A R T

(*Continued from page* 84)

"Crowing." Among other sculpture of interest, may be mentioned that of Abastenia St. Leger Eberle, who, in a group of three girls wading at the seashore, extended the bounds of sculpture to include the pictorial; a small and energetic scrubwoman, by Mahonri Young; a spirited, twentieth century Bacchante, by Herbert Adams; and a group of three child portraits, by Cartaino Scarpitta.

AMONG THE OILS

Although some old friends were absent and others were disappointing, the list of oils worthy of mention is a long one. Two enchanting child portraits, "Fairy Tales," and "A Good Little Girl," by Lydia Field Emmet, found appropriate places on the honor wall of the Vanderbilt Gallery. Whoever would solve the riddle of that much-abused term, "morbidezza," has but to examine the flesh of these exquisite, small people, to note its elasticity, softness, transparency, and the sense of warm blood coursing beneath it, and to compare it with the artificial thing which the soft shoulder of a child can become in the hands of other painters.

No academy exhibition these many years has been complete without a Schofield snowfield, and that which appeared this year was of the usual type, largely conceived, adequately painted, but lacking in intrinsic beauty and interest. Did Schofield never see any real snow, the snow that falls in a deep, soft blanket over the earth and is of a color and texture seen nowhere else? No one quarrels with Fjaestad for his devotion to painting snow, for every touch defines it as the thing he wholly loves, the beauty of which is ever new to him, and hence to us, but in Schofield's work, the snow is but an unending dreariness, dingy, wet, and melting.

The beauty of New York found many interpreters at this exhibition. Colin Campbell Cooper showed "The Avenue," characteristic and well done, clear, and fresh in color. "Between Daylight and Darkness," by Redfield, was a remarkable nocturne of New York. "The Dawn of New Life," by Thomas Shields Clark, developed an unusual composition, in which the lines of the piers and of the ferryboat carrying the emigrants led the eye to the mist-shrouded sky-scrapers of New York, touched by the morning light. Massive solidity, attained by direct technique and simple color, was in E. L. Warner's "Brooklyn Bridge."

Richard Miller was responsible for a singularly unpleasing nude woman, whose lack of grace or beauty was only surpassed by the conspicuousness of her lack of clothes. Childe Hassam marred an otherwise delightful scene of sea and rocks, full of rich, broken color and sunshine, by placing an excessively wooden, nude woman bolt upright in a most fascinatingly iridescent pool.

Other disappointments were Paxton's "The Morning Paper," which wholly failed to substantiate his claim to the title of the "American Vermeer"; the portrait of Sophie Kerr by Mary Greene Blumenschein, whose delightful portrait of "Lydia" had taught us to expect better things of her; the works of Luis Mora, who showed nothing which compared with the superb portrait which he exhibited last year; and Emil Carlsen's "The Sky, and the Ocean," in which that artist's favorite, sun-warmed sea had become so overburdened with foam as to suggest soap-suds.

In compensation for these disappointments, the characteristic Indian scene, by Irving Couse, had more of charm than usual. The color, low in key and delightfully harmonious, yet escaped monotony. A faintly violet mist pervaded the composition, centering in the deep purple violet of the Indian girl's mantle; and, in like manner, the eternal spirit of twilight pervaded the painting, to be embodied in the girl's dreaming sadness

LANDSCAPES

Landscapes were many and pleasing. Daniel Garber's "Summer Morning" was full of the warm, shimmering light and the softly brilliant color of early summer. Charles Rosen's work showed a real sense of the beauty and color of winter landscape, and Granvill-Smith's "The Cove," was a nice bit of out-of-doors. Chauncey Ryder, in "Trot's Island," portrayed splendidly solid rocks, with a decorative accent of deep blue sea and dark pines in the background. By Sargent was "A Waterfall," remarkable for its portrayal of the tumbling light of the water between dark cliffs.

There was also the usual representation of gentle nature studies. Those eternally smiling fields, vague, dreamy, harmonious, soothe until their placidity rouses anger, and one turns on them that favorite criticism of the old French master of "The Light That Failed," *"Il y a du talent, mais il n'y a pas de parti pris."*

"La Charrette de Roses," shows Fragonard in the poetically pastoral spirit beloved of the eighteenth century, French artists

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WHAT THEY READ

(Continued from page 55)

courageous and patriotic young of Spain, but only in eyes as friendly as hers can his most Christian majesty appear tall and muscular. She must forgive everyday folk, also, if they decline to share her good opinion of Isabella, the luxurious, or to think the excellent Queen Dowager Christina one of the great women of her time. Since this book was written, the author's royal friends of Portugal have been dethroned, but they seem none the less gracious and amiable in her pages, and one can not too much admire their smiling good nature as they pose before the camera. Mrs. Batcheller has made a sumptuous and beautiful book. Her photographs are wisely chosen and well reproduced, and the pictures in color are of unusual merit. The volume is illustrated with fine photogravure portraits of the royal family of Spain and about eighty half-tone plates of persons and places, many of which are reproduced from pictures of interiors and private grounds taken by the author by special permission. (New York: Longmans, Green & Co., $5 net.)

FAMILIAR SPANISH TRAVELS, by WILLIAM DEAN HOWELLS, shows this well-beloved veteran of American letters in a rôle that he always plays with high success. Indeed, there are some admirers of Mr. Howells who like him best as a traveler, next, as a novelist, last, as a poet, and not at all as a critic of literature. Mr. Howells writes charmingly of his travels because he takes the opportunity of discoursing in that admirably urbane and acute reflective and philosophic vein so well suited to his wise and kindly nature. One does not learn much of the topography, geography, flora, fauna, or aught else of Spain from reading this full and generous book, but one learns much of Mr. Howells and of his personal feeling towards Spain and the Spanish. We of America owe much to Spain, for she has given us generously of such intangible things as her great literature and her noble pictorial art can convey, and we have ruthlessly taken with the strong hand much of tangible possessions once hers. It is well that Mr. Howells should make amends for us by his fine good-will toward Spain. Good Protestant though Mr. Howells undoubtedly is, he finds little to carp at in Spanish Catholicism; nor, having gone to the bull fight and seen the crowd assemble and depart with dignity before the actual slaughter should begin, is he severe in his comment upon the defects of such cherished institutions as the bull ring. Those who have leisure to follow Mr. Howells in his travels will find that, at seventy-four, he has lost none of his delicious style, though perhaps they may discover something less than the vigorous alertness conveyed by his earlier books of this kind. A book by Mr. Howells, however, is still an event for the discriminating, and in this case, even without the softly tinted illustrations so liberally afforded, his text would interest and delight all such. May he live to give us a dozen more books of the kind, done in as many different years to come! (New York: Harper & Brothers, $2 net.)

A TRAVELER AT FORTY, by THEODORE DREISER, illustrates to perfection the wise saying that a man sees in a strange country just what he takes thither in his own temperamental and intellectual luggage. Now Mr. Dreiser is that amusing thing, a professional cynic, and what he saw in Europe was mainly matter for cynical comment, confirmation of his squalid theory of human life and nature. He prepares us for such an interpretation of Europe by his opening chapter, in which he expresses his pity and contempt for women, and intimates that he has no better opinion of men. It has been wisely and truly said that a man is known by the company he keeps. To substitute "woman" for the objective noun of this saying, would be to make the epigram a bit scandalous but not less true. The man who has a low opinion of the morals or the intellect of women, usually has been unfortunate in the woman he has known best; or he has lacked the opportunity of really knowing women at all. London and the run across England from Fishguard vastly took Mr. Dreiser's fancy, and he rightly discovered that London, in spite of its impressive solidity, is, for the moderately well-informed American, not so much a city of brick and mortar, as a center of literary and historical associations. Of course Mr. Dreiser has read Rossetti's poem, "Jenny," and he will perhaps pardon the opinion that his prose Jenny hardly deserves a full chapter of fifteen pages, however much the young lady herself may have deserved the fifteen dollars which he so munificently gave her. Paris, Mr. Dreiser seems to have felt less sympathetically than London of the wonderful fog and murk. As to Venice, the traveler prefaces his approach to that city with a rather dull account of a meaningless adventure. The city itself, however, touched his imagination, as did Pisa, and some of the best writing of the book records the traveler's impressions of those two cities. At Rome, his audience with the Pope provoked a few tasteless ribaldries from the author, but along with them, a really eloquent passage contrasting the Papal splendors of to-day with the Christian church of the first three centuries. The night life of Berlin, of which the world has recently heard much, interested the traveler, but he has nothing to say of the great Ryks Museum at Amsterdam. Perhaps he did not see it; indeed, his most conspicuous memory of Holland seems to have been the difficulty with which he borrowed twenty gulden from a hotel keeper. Yet Mr. Dreiser could have written well of the Ryks Museum, as one learns from a brief but brilliant passage upon Dutch art. (New York: The Century Co., $1.80 net.)

THE PERSONALITY OF AMERICAN CITIES, by EDWARD HUNGERFORD, furnishes a happy instance of a difficult task well executed. Mr. Hungerford begins admirably with Boston, and only the blindest Bostonian can fail to recognize the truth of the author's gently ironic, but generously appreciative, portrait. New York, with its unequal yokefellow, Brooklyn, receives just the right touch, with recognition of the impossibility of presenting the spirit of so vast a community in pages so few. Mr. Hungerford depicts Philadelphia happily, and he does well to approach Baltimore from Penn's city by way of the two bays and their connecting canal. It is the real Baltimore that here appears. Washington, Charleston, Pittsburgh, Chicago, several inland cities of New York, Cleveland, New Orleans, San Francisco, many other cities of the Pacific Coast and three Canadian cities find places the author's pages. He is to be congr. ulated upon the unfailing freshness and variety with which he treats all these communities. What many men would have undertaken as a piece of mere hack work, he seems to have entered upon in a spirit of adventurous quest. (New York: McBride, Nast & Co., $2 net.)

UNVISITED PLACES OF OLD EUROPE, by ROBERT SHACKLETON, takes us, under competent guidance, to the Scilly Islands, Guernsey, unfrequented bits of Normandy, by canal to the oddities of Holland, south-eastward into that former appanage of the Dutch

(Continued on page 90)

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WHAT THEY READ

(*Continued from page 88*)

sovereigns, charming old Luxembourg, to strange places in Belgium, to the Dolomites, the wintry Alps, along the Brenta, called by Byron "deep-dyed," and to Liechtenstein, unfamiliar quarters of Naples, and little-known parts of Paris. Mr. Shackleton writes well, and the illustrations, whether photographs or line drawings, are excellent. (Philadelphia: The Penn Publishing Company, $2.50 net.)

THE PANAMA CANAL, Illustrated by Color Photography from the Original Autochrome Photographs, by EARLE HARRISON, reproduces, in highly interesting book form, the text and pictures originally published in a magazine. Mr. Harrison's text, sufficiently explaining the pictures and incidentally giving essential statistics and historical facts, is printed on heavy, brown paper. The pictures, sixteen in number, have much interest, not only for what they show, but as good examples of color photography. The book is attractively bound in brown boards flecked with gold, and the title appears on one cover in dull gilding. (New York: Moffat, Yard & Co., $1 net.)

THE TRADE OF THE WORLD, by JAMES DAVENPORT WHELPLEY, is a royal octavo of considerably more than 400 pages, with many illustrations, intended to impress upon the every-day American reader the high importance of our own foreign commerce and of foreign commerce generally. Mr. Whelpley writes as one rather strongly sympathetic with modern capitalistic concentration, though not blind to some of its evils. Perhaps his volume would have made a pleasanter impression upon sensitive minds had he omitted some of his phrases that seem to recognize with tolerance the warlike character of the struggle for trade supremacy and with something like approval the "smartness" of large operators. He writes, however, with a large view, and an intimate acquaintance with his interesting subject, and he has an enlightened contempt for those who think foreign trade a thing to be neglected by a nation so great as ours. It is interesting to find this shrewd observer doubtful of Japan's power to maintain herself in a great place before the world. (New York: The Century Co., $2 net.)

AMERICAN IDEALS, CHARACTER, AND LIFE, by HAMILTON WRIGHT MABIE, embodies his lectures before several Japanese universities, and includes also an essay of his on "The American in Art," republished from a magazine. What Dr. Mabie attempted in his lectures was to interpret America to the Japanese. He was, of course, constrained by the limitations of his hearers to put into these lectures much that will appear as commonplaces to Americans fairly well acquainted with the ideals, life, history, and character of their own country. The book, however, is to be judged, not primarily by its appeal to the well-informed American reader, but by the skill and intelligence of the author in his attempt to present his subject to the original audience. Brought to the test, the book must be pronounced a highly creditable performance. Its generalizations are acutely drawn, and its critical opinions of American literature are notably sound. Perhaps Dr. Mabie emphasizes a little too strongly the cavalier element in Virginia, and in saying that Lincoln and Washington came from the opposite poles of American society he overlooks the fact that although Lincoln's youth was passed in a wretched cabin, Washington was born in a plantation house of no great size and much simplicity, and taken in babyhood to another of no greater pretensions, while his youth and early manhood were marked by labors, not so crude, indeed, as those of Lincoln, but hardly less onerous. (New York: The Macmillan Company, $1.50 net.)

WITH THE NOVELISTS

THE NIGHT NURSE, by J. JOHNSTON ABRAHAM, author of "The Surgeon's Log," is the fourth edition of a novel that originally attracted much attention, with a special preface in which the author protests that his book is not an attack upon hospital management, and not a picture of characters or conditions in any one hospital. What the preface has to say as to the attitude of young house surgeons towards "sisters" will not increase the fondness of the latter for Mr. Abraham. (New York: E. P. Dutton & Company, $1.35 net.)

THE HEART OF SALLY TEMPLE, by RUPERT SARGENT HOLLAND, is an eighteenth century romance of a runaway couple, a pretty actress who plays one part in good earnest, an eccentric, democratic marquis, a very wicked duke, and a few other folk. Mr. Holland tells his story with gaiety, and does not trouble the reader much with the dialect of the period. (New York: McBride, Nast & Co., $1.25 net.)

A NARROW WAY, by MARY FINDLATER, gives us a tale of Scotch life done with loving detail and essential truth. The young heroine is a charming creation, and her aunt is admirable as an embodiment of Scotch propriety and conservatism, while Dr. Marks shines out as a real man. The story as a whole is pleasing. (New York: E. P. Dutton & Company, $1.35 net.)

BETTY MUSGRAVE, by MARY FINDLATER, tells a characteristic, little Scotch story of a brave girl, a weak and vicious mother, an unworthy lover, another lover of a different sort, and various minor persons. Like all of the author's stories, this one depends for its special effect upon the inextinguishable charm of the Scotch character and atmosphere. It may be safely commended to all who like a wholesome romance and are sympathetic with the land of Burns and Scott. (New York: E. P. Dutton & Company, $1.35 net.)

THE GOLDEN BARRIER, by AGNES and EGERTON CASTLE, is the fifteenth novel of the marital partnership, and Mr. Castle has, besides, nine to his personal credit. This time, the authors do not attempt the creation of an elaborate milieu for their story, but open smartly without much descriptive detail or family history. The tale is of mixed, aristocratic and semi-Bohemian life in London, and it is executed in the accustomed, workmanlike fashion of the collaborators. (Garden City: Doubleday, Page & Company, $1.30 net.)

THE GREAT ADVENTURE is the dramatized form of ARNOLD BENNETT'S brilliant extravaganza, "Buried Alive." Mr. Bennett, in making a play of his novel, has taken liberties with his own text, but has produced a readable drama, and one of considerable success on the boards. (New York: George H. Doran Company, $1 net.)

THE COMING OF CASSIDY—AND THE OTHERS, by CLARENCE E. MULFORD, contains a string of the author's well-known ranch sketches, concerned as usual with Bar-20, its friends, and its enemies. Mr. Mulford does these things with unfailing invention and humor, and has the proper way of making virtue triumphant. The book is hardly improved by the exceedingly high color of Maynard Dixon's illustrations. (Chicago: A. C. McClurg & Co., $1.35 net.)

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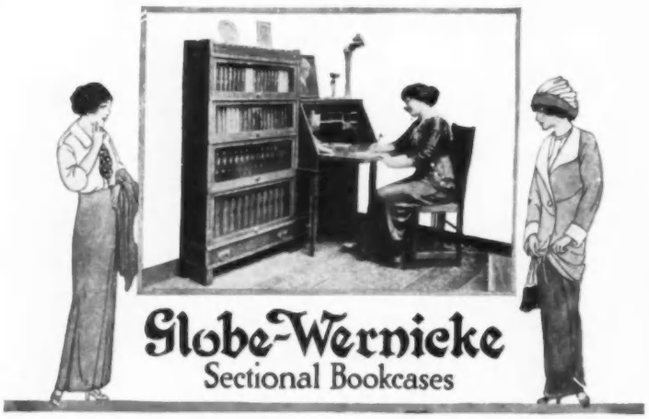

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4 West 33rd Street - New York

Courtesy of Albro & Lindeberg, Architects

A dormitory presented to the Holiday Farm for convalescent children by Mr. Vincent Astor in memory of his father, John Jacob Astor

NOBLESSE OBLIGE

THOUGH admittedly the greatest of all things, charity varies in interest and character according to the other human qualities with which it is mixed. A touch of a "sense of duty," and its countenance becomes dour; a suggestion of pharisaism, and it is a mockery; but when its source is in fellow-feeling, and romance companions it, its loveliness is complete.

There are, indeed, not many institutional charities which show this fortunate combination, but there is one—Holiday Farm for Convalescent Children, at Rhinecliff-on-the-Hudson. It was established by Miss Mary Morton with a sympathetic knowledge that could have been gained only from the needs of her own life, and its romance has recently culminated in the engagement of Miss Helen Huntington to Mr. Vincent Astor. It is this, and the fact that through the gift of a new dormitory from Mr. Astor the Farm is about to enter upon wider fields of opportunity, which make its story of immediate interest.

Since they themselves were children, Miss Huntington and Mr. Astor have been frequent visitors at Holiday Farm, motoring over from their estates near Rhinecliff. They went first to do such pleasant and simple things as to help decorate the Christmas trees, or shoot off the Fourth of July firecrackers, but of late they have acted in the more difficult rôles of Directors, and have been most sympathetic members of that Board. That they have been in close touch with the hearts of the children is evident in all their minor contributions, such as ice-cream for Sundays and holidays, games, toys, and picture-books. It is not remarkable that when Mr. Astor sought for some practical charity to which he might make a gift in memory of his father, John Jacob Astor, he should have chosen this one, since he knew so intimately the value of its work, and since his father had himself been interested in it.

A CHILD'S INSPIRATION

No charity founded as was Holiday Farm could fail to be valuable. It did not grow out of any theory, nor out of any vague desire to better conditions; it was inspired in the mind of a little girl scarcely older than the children for whom it now cares, a little girl who believed that what was necessary for her must be necessary for every one. Miss Morton, who now lives in Boston, but who spent much of her childhood on her father's estate near Rhinecliff-on-the-Hudson, was the little girl. All through her childhood Miss Morton was delicate, so delicate that with each severe season she was hurried away to milder regions. No one supposed that she thought seriously about her many trips, until, on one of them, she turned to her father with a question which showed that her mind was already busy puzzling over the problem that puzzles all the world. "What do you suppose the little girls do who are ill and can't go away at all?" she asked. And when she was grown she answered that question for many of them herself. Her answer was Holiday Farm.

With the consent of her parents she transformed the family property on the high banks of the Hudson, just between Rhinebeck and Rhinecliff, into the home that she had dreamed of in her childhood. There could have been no better location for it. The very beauty of the surrounding country is enough to make sick people well again, particularly little sick people who in the spring can hunt the wild flowers with which the woods are scattered, picnic in the summer, romp through the gay leaves in the autumn, and fight valiant battles with the snowballs of winter.

A CONVALESCENT HOME

As its name implies, Holiday Farm is not for children who are desperately ill, but for those who are recovering from severe illness, and who, when discharged from the hospital, would otherwise have to return in a weakened condition to the unwholesome surroundings of the tenements. The report of the Farm for 1912 states that of the two hundred and twenty-two children received from the Roosevelt, Bellevue, Harlem, Gouveneur, St. Bartholomew's, and other hospitals, one hundred and seventy-eight were returned to the city well, and only ten were not improved at all. Usually only children between the ages of three and twelve are received, but under the kindly management of Miss Ada C. Lynch, the graduate nurse in charge, rules are not too strictly interpreted. As to the length of time a child may stay, there is no rule at all.

Everything is done at the Farm to make the life of the children there happy. An ideally merry, rough and tumble lot they are, some on crutches, some with braces, all a bit pale and haggard, but romping on the swings and seesaws all day long. Miss Lynch says that she wishes the Farm to seem to the children as much like home as possible and yet be fairly clean.

Unfortunately, the extension, a few years ago, of the New York Central Railroad interfered with the grounds where the children play, and it was partly because of this and partly because the present home has grown much too small, that Mr. Astor offered last spring to purchase a new site for the Farm and erect a suitable building.

(*Continued on page* 94)

This Dainty Modish Blouse at Special Price

From our own exclusive stock of individual style garments we offer this exceptionally attractive model. This blouse is made of fine white net with white net ruffle around the neck and reaching to the waist. Vest of tucked net, trimmed with small glass buttons, white net frill on sleeves.

Price, **$8.50**

Besides this we have unusually charming blouses in crepe de Chine and Shantung, daintily trimmed and in keeping with the present vogue, and a great variety of exclusive style garments, delightful lingerie, and dainty undergowns.

All goods attractively boxed and promptly sent.

Please send money by check or Post Office Money Order.

MISS PRIEST'S INDIVIDUAL SHOP
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WRINKLES UNNECESSARY

WRINKLES mar your beauty—yet they are on the surface—only skin deep and are easily removed with

B. & P. WRINKLE ERADICATORS

They work while you sleep—are absolutely harmless—simple and easy to use. Why allow wrinkles and crows-feet to make you look old?

"**FROWNERS**" are for the lines between the eyes.

Either **Frowners** or **Eradicators** come in 25c, 50c and $1.00 boxes at drug and department stores—or by mail, postpaid on receipt of price.

B. & P. CO., (Two Women)
1790 E. 68th Street CLEVELAND, O.

GREAT BEAR
Spring Water
Its Purity has made it famous

The subject of praise even at the Tango Tea

Pneu Form

The Pneumatic Dress Form

In lavish and modest homes everywhere; in the Ateliers of the World's greatest costume designers, and in thousands of Dressmaking establishments the world over; *Pneu Form* is the indispensable Chief Assistant in the making and remaking of Woman's attire.

When inflated inside your fitted waist-and-hip lining, *Pneu Form* becomes an exact replica of your figure, including hips. In fact *Pneu Form Is You.* It reproduces every curve and line as in a looking glass.

Pneu Form does away completely with all the fret and fuss and weariness of standing hour after hour for dress fittings. The minutest details of the most elaborate costumes may be perfected at home or at your Dressmaker's, without one personal fitting.

It's You

Write today for Booklet "IT'S YOU," which gives full description, uses and price of Pneu Form.

The Pneumatic Dress Form Company
557 Fifth Avenue (Near 46th St.)
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The little box base holds it all.

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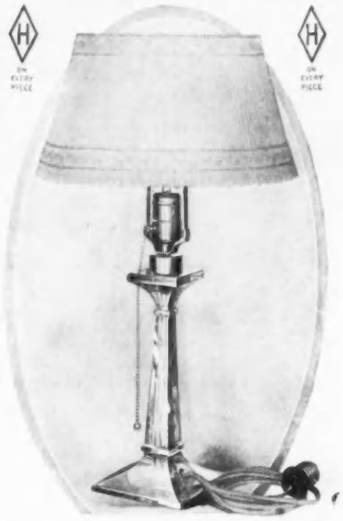
GLASSWARE



The Electro-Portable

This latest addition to

Heisey's Glassware

marks a new and wonderful epoch in the evolution of **Ye Old Colonial Candle Stick.** It combines the lighting efficiency of the 20th Century with the charming atmosphere of **Great Grandmother Days.** Makes an admirable addition to desk, table or dresser. Two sizes—19 inches and 21 inches over all. If your dealer cannot supply this **Electro-Portable,** we will deliver, prepaid. East of the Mississippi River, the smaller size for $3.75, the larger size for $4.75, without shade or bulb; West of the Mississippi River—add 50c. Insist on having this trademark on the glassware you buy—then you have high quality without high price. Our free book contains helpful hints for the Hostess. Write for a copy.

A. H. HEISEY & CO.
Dept. 40 Newark, Ohio

For the Woman who Cares

The only GUARANTEED SANITARY POWDER PUFF

HYGIENOL
GUARANTEED STERILIZED
POWDER PUFF
IN SANITARY ENVELOPE

4 SIZES - 10c.-15c.-25c.-35c.

The **Hygienol** (*guaranteed sterilized*) **Powder Puffs** are French made, of the finest lamb's wool, thoroughly sterilized by special process and sealed in sanitary envelope in our own laboratory. No woman who values her complexion can afford to risk the infection of dangerous skin diseases, which the use of unsterilized powder puffs makes possible. The **Hygienol** (*guaranteed sterilized*) **Powder Puff** costs no more than the usual factory made product. For your own protection insist upon your dealer giving you **Hygienol** — the guaranteed sterilized **Powder Puff.**

If not at your dealer's, we will send direct. Enclose 3c extra for postage.

MAURICE LEVY
(*Importer of the famous "CREME SIMON," sample of which will be sent for 10 cents.*)
15 West 38th Street New York City

Just Bubbles of Grain

Prof. Anderson's foods—Puffed Wheat and Puffed Rice—are simply airy bubbles of grain.

They float, and the toasted walls are only bubble-thick.

Inside of each grain there occur in the making a hundred million steam explosions—one for each food granule. Thus the grains are puffed to eight times normal size.

The heat applied is 550 degrees. That gives the fascinating taste—a taste like toasted nuts.

The thin walls crush, at a touch of the teeth, into almond-flavored granules. You have never tasted more delicious morsels.

Yet these are just whole grains, without any additions. The whole flavor comes from heat.

The object of all this is to make every atom digestible, by blasting the granules to pieces. To supply you all the food value that lies in the grain.

But the result is foods that folks revel in. The scientific facts are forgotten. Forty million dishes monthly are eaten from sheer enjoyment.

Puffed Wheat-10¢
Puffed Rice-15¢

Except in Extreme West

Serve in the morning with sugar and cream, or mix with any fruit. For supper, serve like crackers, floating in bowls of milk. Use like nuts in candy making or as garnish for ice cream. Serve in soup like wafers.

Don't go without them. Nothing you know in cereal foods is anywhere near so delightful.

The Quaker Oats Company

Sole Makers

The Good-Night Dish—Puffed Grains in Milk

(502)

IMITATING *the* VENUS DE MILO

(*Continued from page 33*)

so smooth and delicate it could be sworn they were woven of rose petals, laces wrought from the spider's web, and all in gorgeous colors! Such fabrics are combined and draped about a figure no longer tortured out of nature's contours.

As for hair, gone are the rats and puffs and switches, and far from being built into a fearful and wonderful piece of architecture, the hair is now waved softly about the face and head, caught in a loose knot, and held with graceful pins as though an artist had posed the head.

A description of a young girl's walking frock of the period of 1870 will perhaps serve to forestall some of the railings against the fashions of the present. "The suit was of two peculiar shades of blue, so arranged that patches of light and dark distracted the eye. The upper skirt was tied so tightly back that it was impossible to take a long step, and the under one was so loaded with plaited frills that it 'wobbled'—no other word will express it—ungracefully, both fore and aft. A bunch of folds was gathered up just below the waist behind, and a great bow rode a-top. A small jacket of the same material was adorned with a high ruff at the back, and laid well open over the breast, to display some lace and a locket. Heavy fringes, bows, puffs, ruffles, and revers finished off the dress, making one's head ache to think of the amount of work wasted, for not a single graceful line struck the eye, and the beauty of the material was quite lost in the profusion of ornament. A high, velvet hat, audaciously turned up in front, with a bunch of pink roses and a sweeping plume, was cocked over one ear, and, with her curls braided into a club at the back of her neck, Rose's head looked more like that of a dashing young cavalier than a modest little girl's. High-heeled boots tilted her well forward, a tiny muff pinioned her arms, and a spotted veil, tied so closely over her face that her eyelashes were rumpled by it, gave the last touch of absurdity to her appearance."

Miss Alcott, who wrote this description, is considered to be one of the best interpreters of the American life of her day. This particular costume was not to be Rose's best calling frock—not at all. It was meant to be worn day in and day out, with the train dragging through the streets in a way which would make our modern minds reel at the thought of the accumulated germs in her wake. There could hardly be a greater contrast between her unbecoming puffs and frills and furbelows, and the street suit of a girl of to-day. Indeed, the narrow skirts of the present are the only real absurdity of fashion, and even they are circumvented by the simple device of slashing them at the hem when the exigencies of sport, dancing, or walking demand it.

Is there a murmur, "Not a word about the indecencies of these modern fashions? What an abandoned writer!" Indeed, there is room for immodesty in filmy materials and clinging lines, and—alas that it must be said!—there are some who take advantage of them. But can the fashions fairly be blamed? Is the indiscretion not rather due to the wearers? A plain, white waist and full, cloth skirt are worn by some women as immodestly as clinging draperies could possibly be worn. In the last analysis, it is the woman who wears the fashions who interprets them, and the woman who is well-bred and pure of heart is dressed more comfortably, sensibly, modestly, and beautifully to-day than ever before.

NOBLESSE OBLIGE

(*Continued from page 92*)

This new house is now being constructed, and it is designed to accommodate fifty children. On the ground floor there are the big play-room and dining-room, and on the upper floors there are dormitories for the girls and boys, and a generous number of sleeping porches. In all details such as bathrooms, shower-baths, and heating arrangements the house is quite perfect, and every room is so arranged that it can be swept by fresh air and sunshine.

The situation of the new home is ideal. It stands back from the road, in the midst of wide lawns that lead down through woods and glens to a brook exactly right to paddle in by summer and to skate upon by winter.

One of the pleasantest things about Holiday Farm is the fact that it is a "neighborhood" charity. Every resident of the region seems to have its welfare at heart and to contribute in one way or another to its support. The officers as announced in the last catalogue are, Vice-President, Miss Ruth Morgan; Secretary, Mrs. R. P. Huntington, and Treasurer, Mrs. Tracy Dows. Among the members of the Executive Committee are Mr. Vincent Astor, Mr. and Mrs. Tracy Dows, Miss Helen D. Huntington, Mrs. David Rumsey, and Mrs. William Woodward. The Advisory Board includes Mrs. Douglas Robinson, Mrs. James Roosevelt, Mrs. Lorillard Spencer, and Mrs. Harry Payne Whitney.

But in spite of the interest of all these people and the fact that Miss Lynch manages everything most economically, it is difficult to meet the increasing expenses, and, also, there are many things that might be done for the children after they are sent home if funds permitted. To meet the ever-present need of providing clothes, there is a special Auxiliary Committee of fifty members who pay dues of five dollars a year. Mrs. William Woodward is its chairman, and its membership includes Mrs. Arthur Scott Burden, Miss Dorothea Draper, Mrs. George Eustis, Miss Janet Fish, Mrs. Albert Z. Gray, Mrs. Arthur Iselin, Mrs. Philip W. Livermore, Mrs. Ogden Mills, Mrs. J. Fred Pierson, Jr., Mrs. Eliphalet N. Potter, Jr., Mrs. Charles C. Rumsey, Mrs. Willard D. Straight, and Mrs. John B. Trevor.

A system has been devised at the Farm by which $5 entitles the donor to the right to propose a child for admission to the Farm. A contribution of $10 will support a child for two weeks; of $50 will support one for three months; and of $100 will name a bed for the season and support a child for that length of time in the freedom of a real vacation.

A PERFECT FIGURE MAY BE YOURS

Your appearance depends greatly upon your figure. The beauty of your figure depends largely upon you.

How to Perfect Your Figure, Reduce or Increase Your Weight

Devote fifteen minutes daily to my system and you can weigh what Nature intended. You can reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped. It can be concentrated on your hips, waist, limbs or any other portions of your body.

It tends to make a figure perfectly proportioned throughout—a full, rounded neck; shapely shoulders, arms and legs; a fresh complexion; good carriage, with erect poise and grace of movement.

You Can Improve Your Health

My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman, and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

My Guarantee

With my *free* book, "The Body Beautiful," which is fully illustrated with photographs of myself, explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day.

ANNETTE KELLERMANN
Suite 912-V
12 W. 31st Street
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The guaranteed Physical Culture Course; money back after trial if not satisfied.

Le parfum exquis qui s'accorde avec la toilette exquise est Djer-Kiss.
—Kerkoff, Paris.

TRANSLATION: "The dainty perfume that harmonizes with the dainty toilet is Djer-Kiss."

"Djer-Kiss"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume	Djer-Kiss Face Powder
Djer-Kiss Toilet Water	Djer-Kiss Talcum
Djer-Kiss Soap	Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO.
Sole Importers
37 W. 33d Street, New York City

Free Sample

Miss Ruth Stonehouse
ESSANAY Films

Miss Stonehouse finds Sempre a valuable adjunct to her toilet table.

Sempre Giovine

Pronounced Sem-pray Jo-ve-nay meaning "Always Young"

Sempre is a cleansing cream in a new form —a daintily scented pink cake.
Delightful to use.
Found wherever toilet preparations are sold.

Ask for the
"LITTLE PINK CAKE"

Marietta Stanley Co.
115 Turner Avenue
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Write for

Free Sample

Favors for
St. Valentine's Day and Washington's Birthday

Crepe Paper Basket — Washington on Pedestal — "Cupid, That's Me"

Bisque Cupid with inscription, "Cupid, that's me," 10c, 25c, 50c, $1.00 each; Bisque Cupids (to suspend), 10c, 25c, 50c each; Bisque Cupids, assorted positions and styles, 5c, 10c, 25c each; Miniature China Favors, such as Slippers, Keys, Hearts, Rings, Locks, Anchors, Watches, Doves, etc., 5c each; Heart Mirrors, Gold Wishbones, Metal Arrows, Metal Cupids, Wedding Rings, Engagement Rings, Heart Thermometers, Cupid Mail Bags, 5c each; Heart Box Favors, 5c, 10c, 25c each; Lace Heart Ice Cream Cases, 50c dozen; Crepe Paper Basket, trimmed with hearts, $1.20 doz.; salted nut size, $1.00 doz.; Flat Crepe Paper Heart containing favor, 5c each.

Washington on Pedestal, 15c; Rustic Cherry Log Boxes, 5c, 10c, 25c each; Valley Forge Tents, 5c, 10c, 15c each; Cherry Sprays, 5c, 10c each; Silk Flags with Staff, 5c, 10c, 25c each; Paper Flags on Pins, 10c dozen; Celluloid Flags on Pin, 25c, 50c doz.; Silk Flags or Bows on Pin, 5c each; Miniature Hatchets on Pin, 10c doz.; Hatchets (box), 5c each; Silk Shield Box, 10c; Drum Boxes, 5c; Continental Hats, 10c; Straw Market Basket with Cherry Spray, 10c; Washington Crossing Delaware Figure, 15c; Washington Buttons, 30c doz.; U. S. Shield Ice Cream Cases, 50c doz.; Crepe Paper Hatchet, containing favor, 5c; Patriotic Snapping Mottoes, 25c, 50c per box; Crepe Paper Basket with Cherry, 10c each; Salted Nut Size, $1.00 doz.

The Following for Either Day.

Jack Horner Pies, 12 Ribbons, $4.00; Crepe Paper Napkins, 35c package; Dinner Cards, 25c doz.; Tally Cards, 25c doz.; Ten feet folds of Decorated Crepe Paper, 10c per fold. Catalog free on request.

Special assortments of Favors for either day, $2.00, $3.00 and $5.00.

We positively do not pay mail charges.

B. SHACKMAN & CO.
906-908 Broadway Dept. 8 New York

Club Cocktails

SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds All Dealers

G. F. HEUBLEIN & BRO.
Sole Proprietors
Hartford New York London

Monsieur **Carlos Sebastian**

OF PARIS

"DANSEUR PREMIER" AT
THE JARDIN DE DANSE

DESIRES TO ANNOUNCE
THAT HE HAS OPENED A
STUDIO AT

Carnegie Hall

where he will teach stage and the modern ballroom dancing, now in vogue.

If your dancing needs finish and polish, M. Sebastian should be consulted. He has achieved greater artistic success than any dancer who has visited America.

Rates and appointments on application.

Seventh Ave., at 56th Street
JULIUS ENGEL, *Secretary*
Phone—Columbus 2287

Mrs. Adair

Ganesh Forehead Strap ($4, $5) for removing forehead lines; the Ganesh Chin Strap ($5, $6.50) for reducing the "double" chin

Invigorating the Skin, Restores Youthful Complexion

It is Mrs. Adair's simple Ganesh processes which bring a healthy, natural bloom to the skin and remove lines, hollows and blemishes.

Mrs. Adair has evolved her methods after years of study and investigation, and she has demonstrated that with the use of her hygienic Ganesh preparations the skin and underlying tissues can be rejuvenated.

Discriminating society women—those who *must* and *do* look their best at *all* times—have found the Ganesh preparations to be unequalled for use at home.

You are invited to test these preparations by ordering them by mail.

Ganesh Preparations

Sent Securely Packed, by Mail

GANESH Muscle - Developing Oil, $5, $2.50, $1. Removes lines, fills hollows, obliterates lines on eyelids, making them white and firm.

GANESH Eastern Balm Cream, $3, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food.

GANESH Diable Skin Tonic, $5, $2, 75c. Closes pores, strengthens and whitens skin; good for puffiness under the eyes.

GANESH Lily Sulphur Lotion, $2.50, $1.50. Beautifies the skin, removing tan and sunburn, making skin white and firm.

GANESH "Juno," $2.25, $1.25, is a special tissue food and if rubbed into the skin night and morning, will increase the size and firmness of the neck or bust.

GANESH Eyelash and Eyebrow Tonic Ointment, $1, darkens and improves growth.

Most Exclusive are the Salon Treatments

given in Mrs. Adair's **chambre de beaute** by her trained English assistants, where one will find rest and tonic for the overwrought nerves,—the while having the lines and blemishes of the face and neck removed, all puffiness under the eyes or chin reduced, or hollows of the face, throat or chest rounded out, giving a youthful contour to the features and a velvety texture to the skin.

Personal Salon Treatments are $2.50 each, or less by the course.

A Free Copy of Mrs. Adair's Lecture Book Awaits Your Kind Request.

557 Fifth Avenue, New York TELEPHONE 2839 MURRAY HILL

LONDON, 92 New Bond Street, W. **PARIS, 5 rue Cambon**

On HER DRESSING-TABLE

IT is a wise woman who knows the need of her own generation—and then supplies it. Such a woman is the owner of a studio and laboratory on Fifth Avenue where perfumes are especially chosen and then distilled for the discriminating—and indiscriminating—women who seek her advice. The word "indiscriminating" is used advisedly, for there is no branch of the feminine toilet to which less real thought is given. And so this practical student—for she herself makes all her own perfumes—does the thinking for them.

For example: An overdressed, buxom woman sweeps into this soft-toned studio and puts to flight by the heavy scent she uses the clean freshness that ordinarily pervades the room. "My flower is the white rose," she announces aggressively, "and I want you to make for me a perfume of this flower strong enough for every one to know just what it is and recognize me by it."

It takes many tactful minutes to explain that the white rose is not her flower and that it is not good taste to use a perfume so strong that it shrieks its origin—or more likely a coarse imitation of its origin, for the true flower scent defies instant detection. Women of this type are attracted by the whiteness, the purity of the white rose or lily-of-the-valley label, and by the strong scent of the perfume which gains its strength from patchouli or some animal tincture; the unadulterated floral essence they would think too weak and unobtrusive for them to use.

All this is the unpleasant truth of it, but it proves that there is a psychology of smell. This sense is certainly the least developed of the five, yet we are all affected by it in a greater or less degree. Church incense is the inspiration of much religious fervor; the waft from the pine woods, a whiff of the salty sea is invigorating, refreshing; and even the prosaic smell of cooking will tempt the appetite. As certain colors make us happy, so do certain odors; therefore, why not choose one that means rest or stimulation, whichever we require, and have it always with us.

GENUINE "INDIVIDUALITY"

When a patron desires a new scent, this doctor of perfume philosophy very wisely does not permit her to make a final choice until she has taken it home with her and lived with it for a week or so. Thereby she tests the effect of it upon herself and upon the various members of her family with whom she comes in daily contact. If it is found generally pleasing, an order is given and the perfume and toilet-water are made especially for her. Ordinarily the perfume is put up in a simple, glass bottle with a gray label painted by hand in black and a color, and inscribed, for example, "Rose-geranium, especially prepared for Mrs. B——, by ——." This bottle is placed in a box, hand-covered with pale, gray silk upon which another artistic label is pasted. The effect is tastefully unique and very lovely. But many women prefer to bring their own silks to match the draperies of their rooms, and in this case labels and bottles are chosen accordingly.

All this makes for that quality expressed in the hackneyed word "individuality," and yet, for lack of a better one, that describes the keynote of this "common-sensible" though very artistic work. One has a real feeling of confidence when one visits the cleanly laboratory with its tall, glass bottles and porcelain jars, filled with extracts in the process of blending, or with the dried petals. Here are to be found none of the various animal tinctures—ambergris, musk, and civet—or the synthetics made from coal-tar that form the sustaining basis of so many perfumes. The creator of this workshop feels that they have no place amidst the sweet purity of the flowers, and so she makes her preparations absolutely without them.

But, nevertheless, the well-groomed woman may connive with the animal to perpetuate the evanescence of the more delicate floral odors. Let her drop a trifle of the violet perfume on her muff and her scarf, and by very contact with the fur it will last much longer than if applied to her clothes. For days it will seem to her and to others as if she were wearing a bunch of fresh, English violets.

The perfect way for the smart woman to make a perfume a part of herself is immediately after her bath to spray herself completely with the floral water that has triple value and only ten per cent. alcohol. The open pores are then ready to receive and assimilate it. She then dusts herself with a pure rice powder, slightly perfumed with the same scent, and by the time she is coiffed and gowned all definite suggestion of the scent has disappeared. On going out a drop of the perfume on the furs, a smoothing of the eyebrows with a perfume-moistened finger, and another touch of it behind the ears, and Madame suggests something—just what no one knows—that is her and no one else.

PERFUMING A HOUSE

One of this woman's unique occupations is that of perfuming a house. This may sound a bit crude when the idea first presents itself, but handled as this student handles it, it has an appeal to certain people who like to surround themselves with "atmosphere." Example being often more convincing than theory, one may cite the case of the perfuming of a house recently built in New York. It is a very elaborate one with period rooms, more show-place than home, and yet by means of the right choice of perfume the place has been made more individual and livable. From entrance hall to top floor the scents were carefully graded and blended and yet made characteristic at once of the rooms and the owner. The entrance hall, for instance, was perfumed with hospitable spices, and the Napoleon room with acacia, the flower that Josephine loved and which Napoleon must once have loved because he loved her.

And how is this perfuming done so as not to be offensive? By sachets pinned to heavy hangings, dropped in vases and jars, and placed behind pictures and under the treads on the staircase. These sachets are made from flower oils imported from countries where the blossoms are native, and poured upon the natural flowers which are dried in this woman's laboratory. The pulverized leaves are thus packed unadulterated into sachets, which are guaranteed to hold their strength for at least one year.

When this artist perfumes a room for a single occasion, instead of filling vases with flowers she scatters them upon the floor. In water the flower continues to live, but when it is dying it gives forth its best fragrance.

At present this super-horticulturist is engaged in perfuming a Persian play for private theatricals. No ordinary incense will do, but incense such as is used by the Persians in their worship, made from the sacred plants of the pomegranate and the tamarisk, will burn during the play.

Of such excellent texture that it does not break or chip easily—standing the test of continuous service—resisting the attacks of table cutlery—its beautiful glaze craze-proof.

HOMER LAUGHLIN

CHINA

—forms a table decoration of which any home-maker may well be proud. Made in America. Carried in open-stock patterns, sets may be built up from small beginnings, easily replaced if broken, and kept complete at moderate cost.

Forty years' experience has taught us how to make beautiful, durable china—china "AS GOOD AS IT LOOKS." See that the Homer Laughlin trade-mark is on every piece.

Send for the "China Book," a beautiful brochure on china making.

THE HOMER LAUGHLIN CHINA CO.
NEWELL, W. Va.

Is baby delicate and poorly nourished? Try Holstein Cows' Milk.

Seldom is a baby born who will not thrive if properly fed. If you are not perfectly satisfied with your baby's progress it is time you tried Holstein milk.

Holstein milk is the nearest substitute for breast milk. That is why it never fails to agree with babies.

The moderate amount of butter fat it contains is in the form of small even globules that yield rapidly to the digestive fluids. The curds formed are soft and flocculent, much like those in breast milk.

In ordinary milk the fat is excessive in quantity and appears in the form of uneven globules that interfere with digestion.

Give your baby Holstein milk and you will find that it will be free from digestive troubles, it will gain steadily in weight, sleep regularly and be happy and contented.

If your milk man cannot supply you with Holstein milk send us his name and we will help you secure same. It costs no more than common milk.

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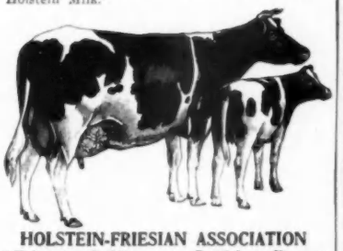

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IT should be distinctly borne in mind that every piece of furniture manufactured by us has our shop mark inlaid in it as a means of identification. If the shop mark cannot be shown, the piece is not our manufacture.

Dealers who have the agency for our furniture in their cities are proud to show it. Others unable to supply it naturally take another course. Insist upon seeing the shop mark.

In thousands of homes Berkey & Gay furniture is treasured. For upwards of fifty years it has been the standard of American manufacture.

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"For Your Children's Heirlooms"

FURNITURE dealers having the Berkey & Gay agency usually carry as large an assortment on their floors as their space will permit. This stock is supplemented by our large portfolio of photogravures showing our complete line of nearly five thousand pieces, for the Bedroom, Library and Hall, including several hundred pieces for special uses. We specialize in exact period reproductions and in careful studies of the old masters, being careful to retain in our interpretations the spirit of the past, both in manner of execution and in wood used.

On account of the size of our line and the consequent inability to properly illustrate it we have no catalog for distribution. Our literature is educational.

FOR fifteen two-cent U. S. stamps we will mail you our de luxe booklet, *"Character in Furniture,"* an informative contribution to the literature of Period furniture. It will help you to know Period furniture, whether or not you wish to purchase any at this time.

Any of the following publications of ours will be sent you free on request:

The Story of Berkey & Gay, (a most interesting bit of history); *Entertaining Your Guests,* (a booklet on the newest novelty pieces); *Things to Remember; Masterpieces in Miniature; Travelogues in Furniture,* (authoritative, brief talks on Period pieces); *Eugene Field's Famous "In Amsterdam" Poem.*

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FROM the gathering, selecting and thoroughly washing of the red-ripe tomatoes—the slight cooking so that the true tomato taste is retained, accentuated by addition of pure, delicate spices — to the filling, corking and capping of the sterilized bottles, *every* step taken is with extreme care and under the strict surveillance of experts. All this tends towards making

BLUE LABEL KETCHUP

Delicious, Appetizing, Satisfying

Contains only those ingredients Recognized and endorsed by the U. S. Government

Our other products, Soups, Jams, Jellies, Preserves, Meats, Canned Fruits, and Vegetables, you will find equally as pleasing as Blue Label Ketchup.

Our booklet of "Original Menus" is full of suggestions for dinners and dainty luncheons. Write for it today, giving your grocer's name and mentioning this magazine.

Curtice Brothers Co.
Rochester, New York

A Dainty Brassiere

To Match Your Dainty Lingerie

The Fairy Reducing Brassiere is cut so low, front and back, and the shoulder straps arranged so cleverly that it can be worn with very low neck or transparent waists, and not show or require tucking in, as does any ordinary brassiere. Your dainty lingerie will cover it completely, and there is no waste material to add bulk.

The Fairy Brassiere is made of bands of fine tape and durable lace. It fits the figure perfectly, gives the necessary support to the bust, and can be adjusted by means of laces at the back.

The Fairy Brassiere can be purchased at all the best department stores, or will be sent direct on receipt of price, $1.50.

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Wright & Co.
71 West 23rd Street New York

For Formal and for Sporting Occasions—

RAWAK hats are unusual. The newest modes of the Rue de la Paix find expression at the hands of our skilled designers.

If you are a woman of taste you will appreciate the chic RAWAK styles.

Simply ask at the nearest good dealers—or we will gladly direct you to the department store where RAWAK hats are for sale.

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48 West 38th Street
NEW YORK

PARIS LONDON

RAWAK

Watch Our Vogue Space for the Newest Creations

S O C I E T Y

Died

NEW YORK

Roosevelt.—On January 3, in New York, Miss Lucy Margaret, daughter of Mr. and Mrs. W. Emlen Roosevelt.

MERAN—AUSTRIAN TYROL

Zaleski.—On December 31, in Meran, Count Zaleski, Austrian Minister of Finance.

PARIS

Claretie.—On December 23, in Paris, Jules Arsène Armand Claretie.

PHILADELPHIA

Mitchell.—On January 4, in Philadelphia, Dr. S. Weir Mitchell.

Engaged

NEW YORK

Brooks-Wall.—Miss Mary H. Brooks, daughter of Mr. and Mrs. Frederick Brooks, to Mr. Ashbel T. Wall, Jr., son of Mr. and Mrs. A. Tingley Wall.

Hanan-Durazzo.—Miss Elizabeth Frances Hanan, daughter of the late James Hanan, and the Duca Arturo di Durazzo, of Italy.

Klapp-Grant. — Miss Elizabeth Klapp, daughter of Mr. and Mrs. Eugene Klapp, to Mr. W. G. Stewart Grant, son of Captain and Mrs. W. A. Grant, of Westergate House, Sussex, England.

BOSTON

Fairfield-Humphreys.—Miss F. Jane McLeod Fairfield, daughter of Mrs. James Cunningham Barr, to Mr. Landon Humphreys, son of the Rev. Dr. and Mrs. F. Landon Humphreys, of Morristown.

Gardiner-Draper. — Miss Anna Lowell Gardiner, daughter of Mr. and Mrs. Robert H. Gardiner, to Mr. Roger Francis Draper, son of the Rev. and Mrs. W. H. Draper, of Leeds, England.

CHICAGO

Cook-Harrison.—Miss Lucy B. Cook, daughter of Mr. and Mrs. Charles Howell Cook, to Mr. Carter Henry Harrison, Jr., son of Mayor and Mrs. Carter Harrison.

Ridgely-Ryan. — Miss Dorothy Winslow Ridgely, daughter of Mr. and Mrs. Edward Ridgely, to Mr. Charles Diller Ryan, of Springfield, Ill.

COLUMBUS

King-Farrington.—Miss Elizabeth King, daughter of Mr. and Mrs. William Neil King, to Mr. Thayer B. Farrington, of St. Paul.

DENVER

Sykes-Spearman. — Mrs. Richard Sykes, to Sir Joseph Spearman, Bart., of Craigour, Gullane, Scotland.

LONDON

Mignao-Frewen. — Signorina Maria de Mignao, daughter of the late Duca Mignao, of Naples, to Mr. Hugh Frewen, son of Mr. and Mrs. Moreton Frewen, of Sussex, England.

MADRID

Willard-Roosevelt. — Miss Belle Wyatt Willard, daughter of Ambassador and Mrs. Joseph E. Willard, to Mr. Kermit Roosevelt, second son of Mr. and Mrs. Theodore Roosevelt, of Sagamore, Oyster Bay, Long Island.

PHILADELPHIA

Putnam-Schroeder. — Miss Sarah Elizabeth Putnam, daughter of Mr. and Mrs. Earl B. Putnam, to Mr. Seaton Schroeder, Jr., son of Rear Admiral and Mrs. Seaton Schroeder, of Washington.

Randolph-Stevenson.—Miss Emily Randolph, daughter of Mr. Philip S. P. Randolph, to Mr. Philip Stevenson.

PITTSBURGH

Schmertz-Cozens.—Miss Amelia Schmertz, daughter of Mr. and Mrs. E. Clarence Schmertz, to Mr. Ernest B. Cozens, son of Mr. and Mrs. L. E. Cozens, of Bloomfield, N. J.

Wood-Jennings. — Miss Laura Wood, daughter of the late Alan W. Wood, to Mr. Edward H. Jennings, Jr., son of Mr. and Mrs. Edward H. Jennings.

PROVIDENCE

Phillips-Bumpus.—Miss Ruth Williams Phillips, daughter of Mr. and Mrs. Eugene R. Phillips, of Phillipsdale, R. I., to Mr. Herman Carey Bumpus, Jr., son of Mr. and Mrs. Herman Carey Bumpus.

SAN FRANCISCO

Murray-Pratt.—Miss Sadie de Russy Murray, daughter of Major-General and Mrs. Arthur Murray, to Lieut. Conger Pratt, U. S. A.

WASHINGTON, CONN.

Baldwin-Folinsbee.—Miss Ruth Standish Baldwin, daughter of Mrs. William H. Baldwin, Jr., to Mr. John Fulton Folinsbee, of Brookline, Mass.

Weddings

NEW YORK

Hamilton-Van Husen.—On January 12, in Grace Church, Mr. Arthur Gould Hamilton, son of Mr. and Mrs. William Alexander Hamilton, and Miss Elizabeth Van Husen, daughter of Mr. and Mrs. Charles Van Husen.

Hitchcock-Sargent.—On January 7, in St. James's Church, Mr. Ripley Hitchcock and Miss Helen S. Sargent, daughter of Mr. and Mrs. Charles C. Sargent.

Holman-Glover.—On January 10, Mr. John P. Holman, son of Mr. and Mrs. Alvin D. Holman, and Miss Helen Le Roy Glover, daughter of Mrs. Henry S. Glover.

Osborn-Schieffelin.—On January 10, in the Madison Avenue Presbyterian Church, Mr. Frederick Osborn, son of Mr. and Mrs. William Church Osborn, and Miss Margaret L. Schieffelin, daughter of Mr. and Mrs. William Jay Schieffelin.

Richards-Van Buren.—On January 21, in St. Thomas's Church, Mr. Harold C. Richards, son of Mr. and Mrs. Oscar L. Richards, and Miss Vera Lanman Van Buren, daughter of Mr. and Mrs. Thomas Brodhead Van Buren.

BOSTON

Hunnewell-Lyman.—On January 3, in Trinity Church, Mr. Walter Hunnewell, Jr., son of Mr. and Mrs. Walter Hunnewell, and Miss Minna Lyman, daughter of Mr. and Mrs. George H. Lyman.

CHICAGO

Ordway-Wurtele.—On January 17, in St. Paul's Church, Mr. Samuel Gilman Ordway, son of Mr. and Mrs. Lucius P. Ordway, of St. Paul, and Miss Mildred Orkney Wurtele, daughter of Mr. and Mrs. J. G. Wurtele.

SAN FRANCISCO

Gallois-McMillan.—On January 7, in Piedmont, Mr. Jean Gallois and Miss Eliza McMillan, daughter of Mrs. Joseph Norris.

WASHINGTON

Simpson-Smith.—On December 30, Ensign Alston R. Simpson, U. S. N., and Miss Lucy Hoke Smith, daughter of Senator and Mrs. Hoke Smith.

Dances

NEW YORK

Jones, Mrs. Pembroke.—On January 27 and February 3, a dinner-dance at her residence, 5 East Sixty-fifth Street.

May Class Dances.—On February 13, at Delmonico's.

The Friday Juniors.—On April 24, a dance at Sherry's, for girls not yet out.

Charitable Intimations

NEW YORK

Café Chantant and Ball.—On January 28, at the Plaza Hotel, under the patronage of Mrs. Walden Pell, Mrs. Charles Warren Hunt, Mrs. Pierce Crosby Waring and Mrs. Livingston Pell, in aid of the destitute blind.

Charity Ball.—On February 5, at the Waldof-Astoria, in aid of the Nursery and Child's Hospital.

Junior Auxiliary.—On January 14, a concert at Sherry's in aid of the Union Settlement Music School. Committee, Misses Mary Edgar, Mary Jay Schieffelin, Virginia Townsend, Florence Colgate, and Eleanor Du Bois.

BOSTON

Midwinter Assemblies.—On February 20, a ball at the Copley-Plaza.

CHICAGO

Assembly Ball.—On January 23, in the Crystal Ballroom of the Blackstone Hotel, the second of the Assembly Balls.

Critical Women
Are Attracted to

Poinciana Cerate

—the Ideal Toilet Cream—

first, because it is a preventive of and immediately relieves the effects of wind and sunburn, and wedded to its use thereafter as the most satisfactory preparation for the skin they have ever found.

Poinciana Cerate

is the result of exhaustive experiments in an effort to obtain a preparation that would safely preserve a good complexion and improve a poor one. That it fulfils every vital requirement, is attested by the thousands of women of refinement and culture who are using it exclusively.

Poinciana Cerate

does more. Without irritation or injury, it nourishes the most delicate skin and will not cause a growth of hair. In preventing the appearance of wrinkles, it is especially meritorious. And it will not become rancid in any climate.

A sample will be sent on request to those who wish to test the efficacy of Poinciana Cerate

Tubes, 25c.
Jars, 50c., $1.25 and $2.50

At really high-class toilet goods counters —or sent postpaid by

G. B. MERRIAM
Lake Placid, New York; Palm Beach, Florida; or White Sulphur Springs, W. Va.

Midwinter Fiction
Number of The Century

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"The Last War in the World"
by H. G. WELLS

A thrilling and prophetic tale of great imaginative power, which is also one of the most potent arguments yet written against war.

"The Temple of the Countless Gods"
by JOHN LUTHER LONG

A tender story of love and self-sacrifice. Its scene, like that of the same author's "Madam Butterfly," is set in modern Japan.

Other articles included in this

Richly Illustrated February Century:

"The Mexican Menace"
by W. MORGAN SHUSTER

the authority on world politics, author of "The Strangling of Persia".

"The Theatre of Yesterday, Today and Tomorrow"
by SIR JOHNSTON FORBES-ROBERTSON

How to Catch "The New Spirit of The Century"

You must not be without The Century in 1914. Send in the coupon below before February 20 (publication date of the March number). Your year's subscription will begin with this splendid February "Midwinter Fiction Number," and you will receive also the *November*, *December* and *January* numbers, which have made so marked an impression upon the reading public.

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avoids odors that perfumes cannot hide—gently preserves the freshness imparted by the bath.

25c at drug- and department-stores. If your dealer hasn't "Mum," send us his name and 25 cents and we'll send it postpaid.

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Keep your dog well—his coat glossy—limbs supple—spirits high—by securing free medical advice from Polk Miller and by using "SERGEANT'S CONDITION PILLS," the greatest known tonic for dogs, and "SERGEANT'S SURE SHOT" capsules for worms—they never fail—price 50c. and $1.00 per box at druggists and sporting goods stores or prepaid direct by mail. Send 50c. for Polk Miller's great 64-page illustrated book on "Dogs and How to Treat Them." No dog owner should be without it.

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Strainer

Aluminum Juice Extractor

A USEFUL GIFT

Nickel and Glass Combination Shaker, contains Strainer, Juice Extractor, Breaker and Measure Scale for Mixing

Different drinks may be measured, mixed and served simultaneously by using extra glass containers.

Sanitary, non-leakable, accurate, durable.

Set of nickel dome and two glass containers—price $1.25 postpaid.

The Hero Mfg. Co., Phila., Pa.

The Joy of Dancing Exercise

Since the tendency to hold Dancing parties has become almost a daily and hourly necessity in every community, the sale of Allen's Foot-Ease, the antiseptic powder to be shaken into the shoes, has reached the high-water mark, so the Druggists report. Very few women or men seem to care to Tango or get Dancing Exercise unless they are assured the freedom from aching feet that Allen's Foot-Ease always gives. Sold Everywhere 25c. Trial package FREE. Address A. S. Olmsted, LeRoy, N. Y.

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TRADE-MARK

Distinctive Millinery
for the
Discriminating Wearer

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Ladies' Tailors & Furriers

SUPERB EXHIBIT OF EARLY SPRING MODELS

Comprising our Own Exclusive Creations together with Importations from the world's foremost designers abroad—a showing remarkable for its distinctive Styles and beautiful Fabrics, affording a wide range for the exercise of individual taste and discretion.

Prompt execution of out-of-town orders.

Correspondence Invited.

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The Preparations for Your Bridge!

ILLUSTRATED
by the figure at left

No. 109. Dainty afternoon uniform for maid. In Chambray, all colors, $2.50. Black sateen, $3.00 and up. French sateen, plum, grey, navy blue, $4.00.

No. 109-50. Apron, $1.25.

No 109-51. Collar and Cuffs, 25 cents.

No. 109-52. Cap, 25 cents.

The prizes, the favors, the tea—all may be irreproachable. But your maids, will they look just as you wish them to? If correctly attired their appearance will contribute in no small degree toward the impression you wish to make. The proper accessory for the occasion, whether it be cap, apron or uniform, can be secured from JOSEPH at reasonable cost. If you cannot call, be sure to write for illustrations of correct styles.

129 East 34th Street Tel. 5571 Murray Hill ***New York***

THE OTHER SIDE *of* FIFTY

(Continued from page 57)

The drapery of the crêpe de Chine house gown from McCutcheon is becoming alike to the plump or the slender figure

dinner gown of white crêpe de Chine, a photograph of which appears in the oval illustration shown on page 57. It is in this use of white material that modern mourning is most conspicuously distinguished from that of former times. House gowns and those for informal dinners, especially dinners at home with one's own family and close friends, are now nearly always of soft white fabrics.

A WHITE DINNER GOWN

The one in the illustration is of dull-finished crêpe de Chine, trimmed with white chiffon and white crape. The tunic of white chiffon edged with a narrow, bias fold of white crape appears merely across the hips, and in the back meets a double box plait. At the front of the skirt, softly laid plaits permit the material to fold gracefully about the figure. The open neck is square, a cut which is often more becoming to a woman of mature years than is a V-shaped neck. The chiffon sleeves, edged with crape, are particularly good, and together with the chiffon modesty in the open square at the neck they give a filmy effect to the entire bodice. This touch of delicacy is particularly pleasing because of its contrast with the heavier material of the skirt.

The coat illustrated at the upper right of page 57 is offered as a suggestion for a mourning wrap when crape is not worn. Faille silk or peau de soie, two of the handsomest of mourning silks, are either of them excellent materials for such a model. The design of the wrap shown is quite unique; the sleeves and shoulders are in a kimono cut with the seam in the back, and the circular skirt of the coat is sewed to the upper part with a cording that suggests almost an empire effect. A more suitable model for the mature figure than this one with its generous flare could scarcely be devised. Trimmed with bands of black moire or crape, instead of with fur as is the one in the illustration, such a coat would be ideal for wear during the harsh days of March and April, and later for wear at the seashore or in the mountains.

The lines of the hat shown in the photograph just described are in admirable proportion to those of the coat; a smaller turban would be entirely out of proportion. Such a hat may properly be made of dull silk.

Crêpe de Chine is, perhaps, the most acceptable mourning fabric, one which is unrivaled for house wear in winter and is excellent for street wear during the summer. It lends itself admirably to draping and to arrangement in the drooping effects that are so becoming to the majority of women. Also, unlike many of the mourning materials, it is never a hiding-place for dust. As do all black fabrics, crêpe de Chine tends to decrease the apparent size of a figure that has grown unduly stout, and in either black or white, it softens the outlines of the figure that is too thin.

The fan-shaped shirring in the gown shown in the illustration at the top of this page falls into the most graceful of folds which are lifted toward the back and distributed in a charming fashion, especially calculated to give an effect of lissomeness to the plump figure which, in the majority of cases, accompanies the years of discretion. The neck is filled in with soft, black silk tulle, and the additional contrast of a sautoir of dull ribbon from which depends a gun-metal lorgnon somewhat further relieves, and adds interest to, the costume.

The use of white crape is now an established mode in mourning. The broad collar of white about the open neck of a black dress, and wide, flaring cuffs on three-quarter or elbow sleeves, are a most desirable change from the dead black once placed next to the face and hands, which was almost universally unbecoming, for few, if any, complexions can stand unrelieved, dull black.

A costume detail which often brightens the somber and depressing effect of mourning is a string of dull beads. Purple ones — always, of course, dull — are worn with second mourning and are very welcome against a black bodice. With deep mourning, lustrous, black beads offer a variety in tone and surface. Formerly, it was only a widow who might wear white organdie bands at neck and wrists, but now anyone may add this touch of daintiness to a mourning gown.

The real truth of the matter is that women seem at last to have come to a realization of the psychological effect of somber mourning fashions. There is not the least doubt that the color and style of gowning affects the mental attitude of the wearer, and at a time when every outside influence should be calculated to stimulate the mentality, it is little short of foolish to subject oneself to the constant wearing of unnaturally depressing apparel.

In a word, the great distinction between the mourning that is worn to-day and that worn yesterday, is that individuality has forced its way even into this field of dress, so long restrained by rule and by tradition. Under its influence home and street garments alike have been transformed from what was practically a uniform originally designed to indicate a fact, into costumes perfectly suited to various types of women and clearly, often charmingly, expressive of their individual personality.

The Arnold Knit-Wear Shop

At 431 Fifth Avenue, New York City

THOSE Arnold KNIT GOODS

This Shop specializes in the distinctive and comfortable "Arnold" garments for Babies.

Every necessity for Baby's comfort may be found here. Soft, comfortable fabrics, fashioned in the latest designs and finished with the finest trimming and workmanship.

Every feature of this Shop is characterized by a thoughtful regard for the comfort and convenience of patrons.

The fittings are restful and conducive to a leisurely and pleasant inspection of goods.

Sales-ladies only are employed. Here a Baby's wardrobe may be selected without confusion or haste.

A refined and agreeable atmosphere pervades this establishment, making it an ideal shopping place, where everything in knit-goods for women and children may be found.

The Arnold Knit-Wear Shop
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Phone 6438 Madison Sq. *Catalog on request*

Castle Hats Made in U.S.A. Castle Hats Made in U.S.A.

Castle Panama Hats are world renowned. Sold only in the best shops. Ask your dealer to show you his new Castle models. If he cannot supply you, write to us for style booklet.

L. F. CASTLE COMPANY
63 West 38th Street - - New York

Castle Hats

Number 1020
Fancy colored Panama trimmed with Suede Leather band and Irish lace Ornament.

IN THE HEART OF NEW YORK'S FASHIONABLE SHOPPING DISTRICT

UNLESS you receive Vogue regularly through the mails, read page 109. The next four numbers are the most useful of the whole year. The demand for them always clears the newsstands within a few days.

Even the large newsstand, with its fifty or seventy-five copies, is just as likely to be "sold out" as the small one. Do not take chances. Read page 109 and accept its suggestion.

The College Knee-Purse

Women delighted. No more loss of money and valuables. Great protection against purse snatchers and robbers. Secret. Convenient. Secure. Made in soft flexible leather. Place for bills, coins, jewels, chamois, latch-key $1

HOW FAR HAVE I WALKED TO-DAY?

LADIES. Do you realize how far you walk each day? Why not wear my PEDOMETER, a small watch-like contrivance which records the distance you walk? Useful for golf, dancing, touring, etc. Pedometer enclosed in soft leather purse. **$2.**

Send check, stamps, cash or P. O. Money Order. Money back if not satisfied.

MRS. F. D. LORTON, (Dept. 6)
369 Main Street, Orange, N. J.

Patented in U. S. and Canada and other foreign countries

Travel with a Hartmann

Smaller in size than most wardrobes yet far greater in capacity than any other.

Prices $25.00 and up

A pleasure to pack—a comfort to unpack.

The secret lies in the ***"padded"*** hinged top and other patented features found ***only*** in the Hartmann. Simplified hangers; no straps or tapes to bother with.

You must see the Hartmann Rite-Hite to appreciate its superiority. Descriptive booklet on request.

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Sold by leading trunk and department stores everywhere.

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Everything in Women's Apparel. Beautiful styles in great variety. All made on the premises. Special Models for Southern wear as well as

EARLY SPRING MODELS now displayed

The Coming Generation

Mme. Leonard's Self-Adjustable Maternity Apparel renders unnecessary the retirement of the prospective mother. She may attend the theatre and other functions without sacrifice of comfort or compromise with fashion.

No. 877. Individual walking frock of heavy satin, pressed plaits at side, give narrow effect, but comfort in walking.
Price **$27.50**

Catalog V and order blanks sent out of town upon request

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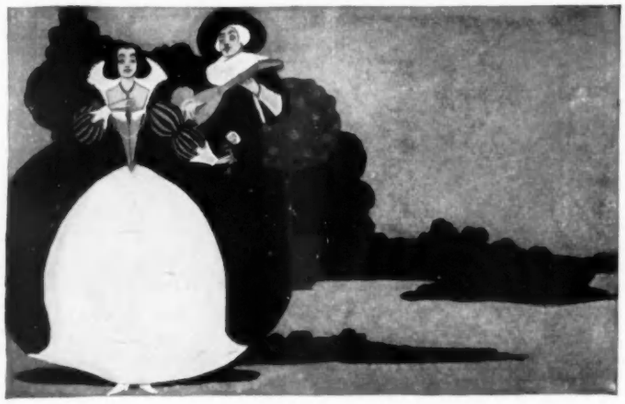
Near 5th Avenue. Phone, Greeley 4534

This Walking Costume of an exclusive French Taffeta shows the new tendency toward the back-draped skirt. This is an interesting example of our "True-to-type" idea.



M U S I C

Calendar

JANUARY 26 TO FEBRUARY 17

Metropolitan Opera House, opera by the Metropolitan Opera Company on Saturday afternoons and every evening except Tuesdays and Sundays.

MONDAY, JANUARY 26

Century Opera House, 8 p.m., "La Bohème."

Aeolian Hall, 8:15 p.m., chamber music concert, Flonzaley Quartet; first public performance in America of a string quartet by Arnold Schoenberg.

JANUARY 27 TO JANUARY 31 INCLUSIVE, AND FEBRUARY 2

Century Opera House, 8 p.m., "Romeo and Juliet": January 28 and 31, 2 p.m., "Romeo and Juliet."

TUESDAY, JANUARY 27

Carnegie Hall, 3 p.m., song recital, Mme. Schumann-Heink.

Aeolian Hall, 8:15 p.m., piano recital, Manolito Funes, a young Spanish prodigy.

THURSDAY, JANUARY 29

Metropolitan Opera House, 2:30 p.m., "Das Rheingold."

Carnegie Hall, 8:15 p.m., Philharmonic Society; soloist, Julia Culp, mezzo soprano.

FRIDAY, JANUARY 30

Carnegie Hall, 2:30 p.m., Philharmonic Society; soloist, Julia Culp, mezzo soprano.

Aeolian Hall, 3:10 p.m., Symphony Society; soloist, Katharine Goodson, pianist.

SATURDAY, JANUARY 31

Carnegie Hall, 3 p.m., violin recital, Mischa Elman.

SUNDAY, FEBRUARY 1

Aeolian Hall, 3 p.m., Symphony Society; soloist, Katharine Goodson, pianist.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

FEBRUARY 3 TO FEBRUARY 7 INCLUSIVE, AND FEBRUARY 9

Century Opera House, 8 p.m., "Rigoletto"; February 4 and 7, 2 p.m., "Rigoletto."

TUESDAY, FEBRUARY 3

Metropolitan Opera House, 8 p.m., Philadelphia-Chicago Grand Opera Company, "Don Quichotte," opera by Massenet, first performance in New York.

WEDNESDAY, FEBRUARY 4

Carnegie Hall, 3 p.m., joint recital by Eugène Ysaye, violinist; Jean Gerardy, cellist, and Leopold Godowsky, pianist.

Aeolian Hall, 8:15 p.m., song recital, Salvatore Giordano.

THURSDAY, FEBRUARY 5

Metropolitan Opera House, 1:30 p.m., "Die Walküre."

Aeolian Hall, 8:15 p.m., song recital, Gina Ciaparelli-Viafora.

FRIDAY, FEBRUARY 6

Carnegie Hall, 2:30 p.m., Philharmonic Society.

SATURDAY, FEBRUARY 7

Carnegie Hall, 3 p.m., Young People's Symphony Concert, Harold Bauer, pianist.

Aeolian Hall, 3 p.m., violin recital, Jacques Thibaud.

SUNDAY, FEBRUARY 8

Aeolian Hall, 3 p.m., Symphony Society; soloist, Frieda Hempel; 8:15 p.m., benefit concert of Italian Educational League.

Carnegie Hall, 3 p.m., Philharmonic Society.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert; soloist, Eugène Ysaye.

FEBRUARY 10 TO FEBRUARY 14 INCLUSIVE, AND FEBRUARY 16

Century Opera House, 8 p.m., double bill, "Cavalleria Rusticana" and "Hansel and Gretel"; February 11 and 14, 2 p.m., "Cavalleria Rusticana" and "Hansel and Gretel."

TUESDAY, FEBRUARY 10

Aeolian Hall, 3 p.m., song recital, William Hinshaw, American baritone; 8:15 p.m., chamber music concert, Kneisel Quartet.

Metropolitan Opera House, 8 p.m., Philadelphia-Chicago Grand Opera Company, "Fedora," opera by Giordano.

THURSDAY, FEBRUARY 12

Metropolitan Opera House, 1:30 p.m., "Siegfried."

Carnegie Hall, 8:15 p.m., Philharmonic Society.

FRIDAY, FEBRUARY 13

Carnegie Hall, 2:30 p.m., Philharmonic Society.

Aeolian Hall, 3 p.m., Symphony Society; soloist, Carl Flesch, violinist; 8:15 p.m., Concert of Modern Music Society; soloist, Maggie Teyte.

SATURDAY, FEBRUARY 14

Carnegie Hall, 3 p.m., violin recital, Mischa Elman.

Aeolian Hall, 3 p.m., piano recital, Leopold Godowsky.

SUNDAY, FEBRUARY 15

Aeolian Hall, 3 p.m., Symphony Society; soloist, Carl Flesch, violinist.

Carnegie Hall, 3:15 p.m., People's Symphony Concert; F. X. Arens, director.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert; soloist, Jean Gerardy, cellist.

FEBRUARY 17 TO FEBRUARY 21 INCLUSIVE, AND FEBRUARY 24

Century Opera House, 8 p.m., "Manon" (Massenet); February 18 and 21, 2 p.m., "Manon."

TUESDAY, FEBRUARY 17

Metropolitan Opera House, 8 p.m., Philadelphia-Chicago Grand Opera Company, "Monna Vanna," opera by Fevrier, first performance in New York.

Aeolian Hall, 2 p.m., song recital, Carrie Bridewell; 8:15 p.m., Russian Symphony Society.

MUSIC NOTES

As activities in the concert halls ceased almost entirely during the fortnight which brought the old year to a close and ushered in the new one, that festive period offered little to awaken the special interest of music lovers, except the first production in America of Italo Montemezzi's opera, "L'Amore dei Tre Re." The opera was produced in the Metro-

(*Continued on page* 104)

Susanna Cocroft's Facial Exercises

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M U S I C

(Continued from page 102)

politan Opera House on Friday evening, January 2, under the inspired direction of Arturo Toscanini. In the lyric world, however, a single evening may be more significant than months of resonant storm and stress, and there were few of the cognoscenti who listened to the new opera but felt that they had witnessed the arrival of an important addition to the operatic contributions of Italy.

"L'AMORE DEI TRE RE"

The opera, "L'Amore dei Tre Re," is a musical setting of a poetic tragedy by Sem Benelli. Though not yet thirty years old, Benelli holds high rank among Italian playwrights, and has written four other successful works.

Montemezzi's score, as it now stands, is an expression of the incidental music which he originally wrote for the tragedy. Some of the dialogue of the play, of course, had to be omitted from the opera, for words that are spoken occupy much less time than words that are sung, but everything essential to the development and progress of the story has been retained without any changes in the text.

STORY OF THE OPERA

The vague, semi-mythological background, the simplicity and concentration of the plot, and the essentially human motives from which the tragic climax is evolved, make the tragedy of Sem Benelli an excellent subject for lyric treatment. The scene is laid in a mountainous region of medieval Italy, bearing the fictitious name of Altura, and the action takes place "forty years after a barbarian invasion." There are four important characters,—Archibaldo, a veteran warrior from the north who has grown old and sightless since he seized the throne of the little, Italian principality; Manfredo, his son, who was born and bred in Italy; Fiora, an Italian woman of noble lineage who was given in marriage to Manfredo by the people of her country in order to propitiate the barbarian conqueror; and Avito, a cousin of Fiora, with whom she is passionately in love.

Clearly and rapidly, the relations of the characters are set forth in the first act, though there is only a hint that the love of Archibaldo, oldest of the "three kings," has in it something more than paternal affection for the wife of his son. The old man, whose halting footsteps are guided by Flaminio, friend and confident of Avito, is restlessly awaiting Manfredo's return from the wars. At first, he has no knowledge of Fiora's illicit love, though her intimacy with Avito is soon made clear to the audience in an impassioned love scene; but his suspicions are soon awakened and Fiora tries in vain to assuage his anxiety with plausible explanations.

THE TRAGIC CLIMAX

Though Fiora hardly responds to the endearments of her husband, who returns for a brief respite from martial activities, Manfredo's unselfish devotion awakens her compassion, and she summons all her strength, resolving to break the ties that bind her to Avito. But while she is waving a distant farewell to Manfredo from the battlements of the castle, her lover draws near and woos her in a way which she can not resist. In the midst of their amorous professions, the two behold Archibaldo and Flaminio approaching. The blind man's supersensitive ears catch the footfalls of Avito making his escape. Convinced of Fiora's guilt, the aged king dispatches Flaminio to meet Manfredo, who is hastening back, fearful that his wife, whose waving scarf he no longer sees, may have fallen from the lofty walls of the castle.

In trying to force a confession of the unknown lover's name, Archibaldo, beside himself with jealous rage, throttles Fiora to death. Manfredo, though apprised of his wife's unfaithfulness, can feel nothing but sorrow for his loss.

THE GRUESOME ENDING

The last act introduces the castle chapel, where Fiora's body, lying in state, is surrounded by lamenting men and women. Only Avito and the faithful Flaminio know the secret which has cost the hapless princess her life. Once more the disconsolate lover must gaze on the face of his dead mistress. He slips in stealthily as the mourners retire, and pressing a last kiss on her pallid lips, absorbs the venom which Archibaldo, with fiendish intention, had placed on the mouth of his victim. Manfredo enters to find his rival, now at last discovered, in the throes of death. Heartsick he hears the confession; raising his arms, he cries in despair, "My God! My God! Why can I not hate!" and throwing himself on the body of his wife eagerly draws in the fatal poison.

At this moment, Archibaldo comes, "groping through his eternal darkness." "Thief," he exclaims, thinking that he has found Avito, "thy heart I want to feel in death." Manfredo, sinking under the old man's fumbling hands, gasps, "No, father, thou art mistaken," and the veteran warrior, rising to his full height, cries as the curtain falls, "Ah, Manfredo! thou, too, then, past redemption art with me in the shadows."

If the agonizing progress of this plot occupied a longer time than it does the opera might have been doomed to failure. The extraordinary condensation of drama and music, however, carry home the message of the authors so swiftly, so sharply, so cunningly, that the listener does not feel too heavily the crushing weight of the tragedy.

THE WORTH OF THE NEW OPERA

It can hardly be asserted that "L'Amore dei Tre Re" offers conclusive proof of genius in the case of either author or composer. Sem Benelli has drawn much of his inspiration from Maeterlinck and others; Montemezzi has borrowed freely from the store provided by great men of the past and present,—from Wagner, Verdi, Moussorgsky, Richard Strauss, Charpentier, Debussy, and Dukas. Though it bears traces of an individuality that bodes well for the composer's future, the score is not distinguished by originality. The fact remains, however, that this new opera, despite frequent resemblances to the style of other composers, stands out as a work of power and vitality, a work that has every appearance of spontaneity. However much of his material Montemezzi may have borrowed, he has welded it into a completely homogeneous and symmetrical whole, and has set it throbbing with human passion, achieving, in the second act, a climax of dramatic power and emotional intensity almost without precedent on the lyric stage.

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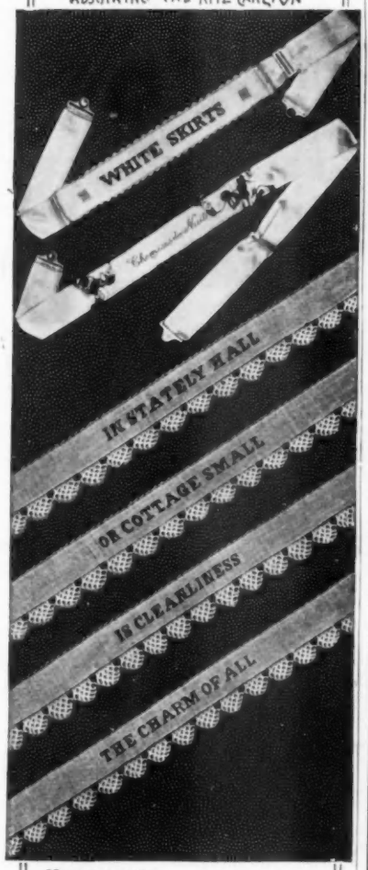

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HOW MONTE CARLO KEEPS LENT

(*Continued from page 29*)

but he may be seen almost any morning surrounded by a special coterie of friends and admirers, walking on the terraces below the Monte Carlo Casino.

Paderewski, also, passes a part of almost every season at Monte Carlo, but he is very quiet and retiring, and although he is fond of a mild, little gamble now and then (always roulette), he is by no means a devotee of the Rooms.

HOTELS AND VILLAS

Mr. and Mrs. Arthur Wilson are once more at their Villa Maryland at Cap-Ferrat, where they were joined recently by their daughter, Miss Muriel Wilson, who has been on a visit to the Duke and Duchess of Connaught in Canada. Villa Maryland is one of the handsomest on the Riviera, and Cap-Ferrat, noted for many years as the residence of the late King Leopold of Belgium with his morganatic wife, Baroness de Vaughan, boasts one of the richest Riviera colonies.

Another one of the show places of the Riviera is Villa Sylvia, also at Cap-Ferrat, which is occupied by Mr. and Mrs. Ralph Curtis and their children. La Bastide, which belongs to Lord Salisbury, has been let this season to Mr. and Mrs. Douglas Fletcher, and the Princess Galitzin is at Villa le Rêve. Sir Henry, who in proof of his sentiment toward the Riviera, has presented St. Michael's church at St. Jean with a new organ, and Lady Samuelson have opened their Villa la Montagne.

Mr. Joseph Leiter and a party of friends have been cruising along the coast in his yacht *Niagara*, but late in December they left for Smyrna and the orient. Lord Brassey's *Sunbeam* is another pleasure yacht which has slipped through the Suez canal on its way toward the land of the rising sun. The Duke and Duchess of Sutherland, with the Duke of Westminster as their guest, on board the *Catania*, have weighed anchor and gone, it is understood, to make a trip through the Panama Canal, after which the Duke of Westminster is to return to England.

Any number of men who are interested in sports are stopping at the various hotels here. Sir Thomas Lipton always comes early and stays late, making several dashes back to merrie England in the interval. He enjoys the yachting at Cannes, and the auto-boat races and hydroaeroplane competitions at Monte Carlo. The races are scheduled all along the calendar from February to the end of April.

THE DEFILE OF YACHTS

It is understood that Principe Aarco Antonio Colonna is going in for auto-boat racing this season. His boat, the *Hyamara*, thirty knots, is entered for the races at Monte Carlo. An unending defile of private yachts passes in and out of the numerous little harbors—at Ville Franche, at Nice, and at Monaco—all the winter through. One of the most splendid yachts afloat, the *Lysistrata*, which belong to Mr. James Gordon Bennett, always anchors at Beaulieu. During recent years Mr. Bennett has made an annual pilgrimage to India, China, and Japan in the *Lysistrata*. He always takes with him a company of friends, and before the voyage begins the entire party enjoys a gay house party at Mr. Bennett's Villa Namouna, at Beaulieu. This villa is always regarded with some curiosity by the casual observer because of the big, terra-cotta owls that sit on the chimney-pots. The owl, with the motto, *La nuit porte conseil*, is the symbol of the New York daily paper of which Mr. Bennett is the owner.

N. E.

WHAT'S WHAT *in* SPRING MATERIALS

(*Continued from page 62*)

"Railine" is the name given a very beautiful, new material which has the appearance of a velvet stripe on a chiffon ground. It is made entirely of silk and is therefore an unusually supple, light fabric. Unfortunately, no photograph can depict its real beauty. It will be used, combined frequently with "taffetango"—a wonderfully soft taffeta which will be exclusive—for elaborate luncheon gowns or three-piece reception costumes, and possibly for evening wraps.

An all-cotton material resembling "railine" is called "golfine." This, too, has a ribbed effect and is a distinct novelty. It is, naturally, heavier than the silk fabric and therefore more useful for wraps than for suits, although it will be used for suits to a limited extent. "Golfine" in a plain color, as well as in a Roman stripe, will serve frequently as trimming. One more variety of the fabric is known as "tile golfine," and this is illustrated in the photograph at the lower, right-hand corner of page 62. In this, knots of silk break up the rib into the newer, square effect.

Before leaving materials appropriate for suits, a word must be said of ripple silk which comes in such street shades as champagne, blue, prunella, and mouse, and will be used by the exclusive dressmakers for three-piece costumes.

The question of taffeta and its latest variation, "taffetango," is a particularly interesting one. It frequently happens that, about this time of the year, there is great talk of taffeta as a spring material, for the reason that it is almost always worn at Monte Carlo. In other seasons, notably two years ago, the American manufacturers heeded this cry and produced a large quantity of taffeta which they had trouble in disposing of. Every endeavor was made to force it as a fashion, with the result that it was used at the beginning of the season to such an extent that it brought about its own downfall, and the exclusive dressmakers demanded something newer for the real spring season. This left the manufacturers with large quantities of it on their hands, and it became a total loss. With this experience in mind, the American manufacturers have not made taffeta, this winter, to the same extent. It has, however, been shown for a month past, but, as the supply is said to be limited, it is thought it will be somewhat restricted in its present use, and consequently the better, imported sorts will be used by good dressmakers later in the season.

It must be remembered, moreover, that taffeta, like serge and broadcloth, is a fabric which may be made and used in various qualities—and this season it happens to be the material preeminently suited to the mode. To-day, taffeta is as supple as charmeuse and charming for the puffed tunics. Therefore, since French designers are using it, it bids fair this season to become an established fashion. The most attractive variety has been given the name of "taffetango"—a particularly soft silk in a wide width.

Because they will be used extensively for all manner of trimmings and to form various parts of costumes, silks showing the Roman stripe deserve special mention. Next in importance to them will be those with stripes of an equal width in various colors, alternating with each other. Both designs will come, as a rule, in taffeta, but they will appear, too, in finely ribbed silk.

The February SCRIBNER

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THE PARIS *of* FOYER *and* STAGE

(*Continued from page* 54)

Lepage has caught in the eyes of his Joan of Arc at the New York Metropolitan Museum, ruthlessly taking her own life with a revolver at the Théâtre Français. One wonders what women have done to M. Henry Bataille that he should show them always suffering.

An animated but very polite correspondence has taken place between the playwright and the mother of that unfortunate young genius, Marie Bashkirtseff. Bataille has denied any intention of drawing the inspiration for the plot of his play from the life and books of the beautiful young Russian girl, and Mme. Bashkirtseff has accepted his explanation. But, nevertheless, any one who is familiar with the romantic story of the girl genius may easily trace a strong resemblance between her career and the play "Le Phalène." Even the name of Lepage is given in the play to the artist friend who inspires much of the girl's genius up to the time when she is told by the doctors that she is a hopeless consumptive, and flings herself into a life of mad dissipation ending in suicide.

A PLAYWRIGHT OF MANY TALENTS

Henry Bataille is much more than a playwright. He is a poet of distinction; a musician of so much ability that there have been rumors of his setting some of his works to his own music; and an artist whose work would surely be hung on the line at the Salon if he had the time to devote to it. Lacking this he puts all his art as a painter into planning the setting of his plays. He makes all the sketches, and designs his own scenery down to the smallest detail, so that one may be sure that when the curtain goes up on one of Henry Bataille's plays, a stage setting worth seeing will appear.

This is true of both of the plays which are now attracting so much attention in Paris. In "Le Phalène" one may be shocked, may not approve of the startling, Bulgarian coloring—the Léon Bakst effects, they might be termed—which form the brilliant setting of the tragedy, but one must grant the sheer art of the thing. In the first act, the walls are done in bright, peacock blue with garish stripes of gold; Pompeiian disks and nude figures in artistic plaques are over the doors, and bright-flowered tapestries cover the furniture. The settings grow more and more enthralling as the play develops, until the climax is reached when the friends of "Le Phalène" gather around her for the last time to eat, drink, and make merry, amid a riot of flowers, fruit, wines, and incense.

"La Marche Nuptiale" is made of sterner stuff. This play is, of course, a revival. It had been seen at a number of Paris theatres at various times during several years before it was added to the repertoire at the Comédie Française, where, in the hands of that wonderfully talented artist, Mme. Piérat, it has received a new meaning and a new inspiration. In fact, so far as Paris is concerned, it is as if "La Marche Nuptiale" were at its première. It is the talk of the city, and seats for all performances are booked many nights ahead.

A CLOSE RIVAL

A close rival to these plays by Henry Bataille is Henry Bernstein's new play, "Samson," at the Théâtre du Gymnase. This play has in the title rôle the most powerful actor on the French stage, Lucien Guitry. "Samson" is sure of a long run in Paris, and it is a play that might easily be a great success in America.

Paris has to thank M. Alfred Capus for injecting a little gaiety into a theatrical season of tragedies and tears. His new play, "L'Institut de Beauté" is a rollicking farce from beginning to end, and throughout the whole evening waves of laughter roll in an unbroken sea from the audience to the stage. M. Capus is a wit, and his bon mots are many; he is also very modern, oh, very modern! There are one or two telephone scenes that are very funny, and cocktails are freely partaken of throughout the delectable, theatrical menu. If one wished to find fault, one might, however, remind M. Capus that Americans are the only genuine, living authorities on cocktails and how they should be drunk, and they must not be drunk with a straw, much less with two straws.

At her theatre in the rue Blanche, Mme. Réjane is playing "L'Irregulière." In this play Mme. Réjane takes the part of a misunderstood woman—as if all women are not misunderstood! The play is said to be a strong one. In any case, Réjane would make it strong and appealing if it were not originally so. Her genius rises above that of the small actresses of the day, as a great ship towers above smaller craft, and she makes port whether the cargo is a heavy and valuable one, or only a light, indifferent consignment.

Mme. Sarah Bernhardt, who has been playing in London for some weeks, is producing a new play at her own theatre. It is the work of Tristan Bernard, and is called "Jeanne Doré." It is a psychological, pathological play, in which Jeanne Doré (Mme. Bernhardt), the mother, discovers that her son, something of a degenerate, is an assassin. Following a scene in which he demands money of his mother, the son leaves in anger the library where his mother is employed, and, when later she goes out into the street, she hears at once of the murder of a friend, the godfather and protector of her son. All the streets are ringing with the news of the tragedy, and when she arrives home and faces her son she knows that he is the murderer. The piece promises to be sensational and very dramatic, and the public will be doubly interested as the son of the author, Raymond Bernard, makes his début in the rôle of the son in this infinitely sorrowful drama.

CLEVER WOMEN PRINCIPALS

"Le Chèvrefeuille," a new play by Gabriel d'Annunzio, makes its début with that talented actress, Mlle. Berthe Bady, in the principal rôle. Berthe Bady is the actress who formerly played the leading rôles in Henry Bataille's plays—"Maman Colibri," "La Vierge Folle," and others. The pathways of the playwright and the clever actress have divided; Henry Bataille has other interpreters for his plays, and the public will now have an opportunity to judge of this actress in her interpretation of d'Annunzio's dramatic creations.

The play "Rachel," which has attracted considerable attention at the Théâtre de l'Odéon, seems to be notable principally because the President of the Republic and Mme. Poincaré honored the première by their presence. Next to this, the museum of objects belonging to the celebrated Rachel herself, which is on view in the foyer, claims public interest. Mlle. Catherine Fonteney is attracting much attention in the farce "En Douce," by her clever imitations of the dances of Ida Rubenstein.

NATHAN EARWIG.

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Now begins the season when thousands of dollars—far too many to estimate—will be spent for clothes. Vogue's greatest value comes during these months when you will be planning and buying your new wardrobe; for Vogue will tell you not alone what to wear but what to avoid. As we have remarked again and again, the successful gown is never expensive; only those garments that are bought and never worn cost more than the purchaser can afford. Therefore, in presenting our Spring programme, we wish again to emphasize that these are the numbers which, more than any others, are likely to save you hundreds of dollars by eliminating costly mistakes! Unless you receive Vogue regularly through the mail, tell your newsdealer at once to reserve these four numbers for you:

FORECAST OF SPRING FASHIONS

Dated February 15. A complete, accurate review of the coming styles in gowns, tailleurs, wraps, corsets, negligees and lingerie. The material for this number is selected in advance of the fashion openings; it shows what will be seen when the great designers open their doors, and by presenting these fashions in advance, it saves you costly and embarrassing mistakes in the choice of every garment you are now planning to buy.

SPRING PATTERN NUMBER

Dated March 1. Along with its advance fashion information, this number illustrates, in amazingly compact form, those new models deemed so practical and so sure to hold their style that they have been selected for reproduction in Vogue Pattern Form. An *interesting* number to the student of fashions; an *indispensable* number to the user of Vogue Patterns.

SPRING MILLINERY NUMBER

Dated March 15. The one great authority on Spring hats of distinction; used not alone by Vogue readers but by milliners and millinery departments as an index of the models most in favor for the ensuing six months. This has for years been one of the issues most in demand; the edition has never once since 1908 proved sufficient to go around. The foresighted reader will always tell her newsdealer to reserve a copy of the Millinery Number.

SPRING FASHIONS NUMBER

Dated April 1. The last word on Spring models, including many developed after the hurly-burly of the openings—models that hark forward to the styles of Summer. Every detail of the fashionable wardrobe is discussed in this Vogue. This is another number which it is particularly necessary to bespeak in advance.

Were Vogue like other magazines, "returnable" by newsdealers, it would hardly be necessary to counsel you to tell your newsdealer to set aside these issues for you. But so many readers tell us that they have difficulty in securing Vogue that we hope to prevent their disappointment by placing this coupon at their service. All you need do is to check it and hand to your newsdealer; he will gladly reserve for you the copies you want. Unless you are a subscriber, use the reserve coupon at once—a reservation made late is, in the nature of things, little better than one not made at all.

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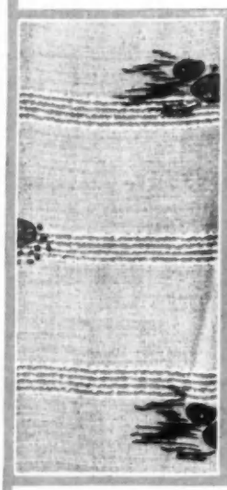
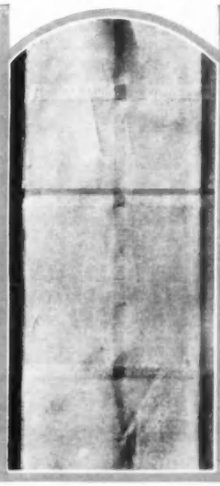
BROCADE, EMBROIDERY, STRIPE, CHECK, AND PRINT ANNOUNCE THE DOWNFALL OF PLAIN MATERIALS

(*Continued from page 59*)

A beige crêpe is both brocaded in the same color and printed with a dainty design of pompadour roses in pink, violet, yellow, green, and black



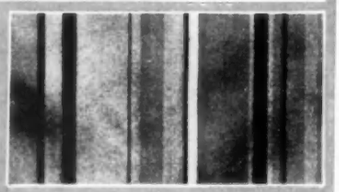
A white crepon, green-striped, has a sketchy pattern in orange, magenta, blue, and black



The Scotch plaid taffetas will, the couturiers say, be one of the dominant spring silks

A gauzy crêpe of pale lavender heavily embroidered in white to be used for light wraps

The metal embroideries of this year imitate the colors of nature in rich designs of fruit and flowers



A taffeta robbed of all but a bit of its old rustle, and striped in red, blue, green, gold, and black

A soft silk of apricot tone has floral motifs, part brocade and part filmy gauze

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for twenty-three winters—that's the record of D & R Perfect Cold Cream. Only *quality* could have kept it that long on the toilet tables of particular women. In winter the skin needs just what this Cold Cream supplies to prevent chaps and to preserve its natural softness. Make it your shield against cold roughening winds, biting air and changing weather.

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SERIES TWO - NUMBER FIVE

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(1) *As for her who desires beauty*

(2) *She is wont to anoint her limbs with / oil of palm and / oil of olives.*

(3) *There cause to flourish these / ointments the skin.*

(4) *As for oil of palm / and oil of olives, / there is not their like for revivifying making / sound and purifying the skin*

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